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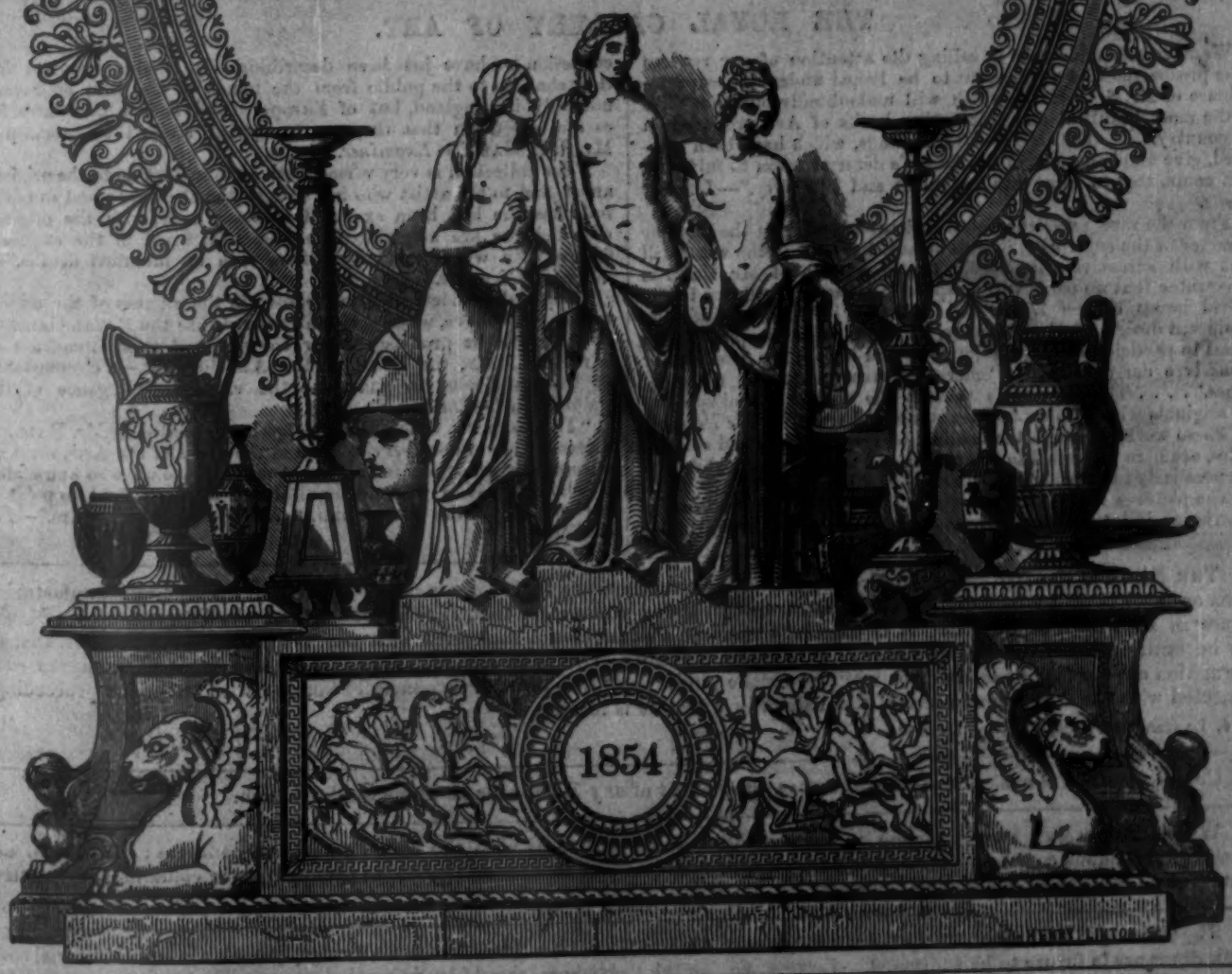

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THE ART-JOURNAL

THE ILLUSTRATIONS.

1. JOB AND HIS FRIENDS. Engraved by H. Bourne, from the Picture by P. F. Poole, A.R.A.
2. THE SUMMER GIFT. Engraved by C. H. Jeens, from the Picture by G. Lance, in the Vernon Gallery.
3. MORTON, THE DRAMATIST. Engraved by T. W. Hunt, from the Picture by Sir M. A. Shee, P.R.A., in the Vernon Gallery.
4. AUTUMN. Designed and drawn on Wood by Miss Mary E. Dear.

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THE ART-JOURNAL.

LONDON, OCTOBER 1, 1854.

THE HARMONY AND CONTRAST OF COLOURS,

AS APPLIED TO THE ARTS.

A RAY of light, says Chevreul, in his "Principles of Harmony and Contrast of Colours,"* is composed of an indeterminate number of differently coloured rays, and he proceeds to the examination of the laws which regulate the refraction and reflexion by which colour is produced. When a ray of light falls on an opaque white body, if the body is not polished, its surface disperses in every direction through the surrounding space, the white light which falls upon it, and it appears *white*. If the body is polished the larger portion is regularly or specularly reflected, giving to the mirror the property of presenting to the eye, properly situated, the image of the body which sends its light, coloured or white, to the reflector. If the light which falls upon a body is completely absorbed by it, as it is to a great extent by a stick of charcoal, the body appears *black*. Now if we produce any of the intermediate conditions we then obtain colour. When light is reflected by an opaque coloured body there is always a mixed reflexion of white and coloured light, the latter being due to the fact that the body absorbs or extinguishes within its substance a certain number of coloured rays, and reflects others. The coloured rays reflected are of a different colour from those absorbed.

White light falls upon a surface in a certain physical state, and *coloured light* is reflected. A portion of the incident ray is absorbed, and a portion reflected,—consequently, if the portion absorbed were united to the portion reflected, white light would be again the result. Now Chevreul supposes the light absorbed to be complimentary to the light reflected, and *vice versâ*, and on this he founds his laws of chromatic contrast and harmony.

The principles of harmony and contrast of colours have never received so complete an elucidation as that given by M. Chevreul, the eminent French chemist, who for twenty-five years has devoted himself to the study.

All the beauty which we now find in the Gobelins and Beauvais tapestries, and in the Savonnierie carpets, may be referred to the admirable researches of this indefatigable observer. Since the principles of Chevreul are very imperfectly understood in this country, we purpose giving a complete analysis of them in a concise form, and to add such remarks as the advance of optical science appears to demand. In the present paper we purpose examining those conditions which are of more immediate importance to the Arts. Our knowledge instructs us in the following principles. Colour is a peculiar function of light, which undergoing certain physical changes when in contact with matter, produces on the retina all the varied chromatic phenomena with which we are acquainted. The direct solar rays come to us as white light, but if we interpose between the source of light and the eye any very fine object, such as a hair or silk fibre, we perceive it to be surrounded by fringes of colour. Or, if we draw with a diamond point upon a plate of transparent glass, or polished steel, a great number of fine lines, the surface becomes coloured, or reflects back to the eye coloured light. We determine with much more exactness the power of white light to produce colour by a prism of fine flint glass. A ray of light falling upon one angle of the prism, is bent out of its path, undergoes *refraction*, and instead of there being formed one spot of colourless light, we have several spots overlaying each other and most brilliantly coloured. The image thus produced is called the prismatic spectrum, and must be regarded as the fundamental basis upon which all our views are founded.

For the purpose of illustration, we will exaggerate the separation of the rays, and represent them in the order in which they are always found to exist. Before we describe this condition, which is the result of modern research in optical science, it is important we should give Chevreul's view. "A ray of solar light is composed of an indeterminate number of differently coloured rays; and since on the one hand it is impossible to distinguish each in particular, and as, on the other, they do not all differ equally from one another, they have been divided into groups to which are applied the terms *red rays, orange rays, yellow rays, green rays, blue rays, indigo rays*, and *violet rays:* but it must not be supposed that all the rays comprised in the same group are identical in colour,—*red* for instance. On the contrary, they are generally considered as differing, more or less, among themselves, although we recognise the impression they separately produce as comprised in that which we ascribe to *red*."

Chevreul here clearly shows us that he had advanced beyond the prejudices of either of the theories of colour, although he wanted the guides which are now afforded to us. Newton reckoned the coloured rays at seven, Brewster and others suppose the primary rays to be but three, the others being made up of inter-combinations of those three. Neither of these views are correct. The spectrum now teaches us that we have evidence of other rays than those seen by either Sir Isaac Newton or Sir David Brewster. In the wood-cut these are all indicated.

E. R. *Extreme Red*, seen only when the light of the other rays is subdued.
R. *Ordinary Red.*
O. *Orange.*
Y. *Yellow.* The most luminous ray.
G. *Green.*
B. *Blue.*
I. *Indigo.*
V. *Violet.*
L. *Lavender.*
F. *Fluorescent Rays.*

Here ten rays are named. It was thought that orange resulted from the blending of the red and the yellow, green from the mixing of the blue and the yellow, but the experiments of Helmholtz appear to prove that this is not the case. As this has not however much to do with the subject under examination, we may leave the question in dispute.

The fluorescent rays, which have not hitherto been closely examined, are far more intimately concerned in the phenomena with which we have to deal. Under certain conditions, a set of rays are rendered visible, which do not ordinarily affect the eye with the sensation of colour. They are visible however upon the surfaces of some bodies. There are two or more varieties of fluor spar, which are green or brown when looked through, but which are blue or purple when looked at. An oil obtained in the distillation of rosin and under some circumstances, of coal, transmits brown or yellow light, but disperses from its first surface purple. The decoction of the horse-chesnut bark is yellow, but the light reflected from its first surface upon which light falls is blue. A solution of the di-sulphate of quinine is colourless when looked through, but it presents a fine cerulean blue tint when looked at. A solution of the green colouring matter of leaves reflects green light from its surface, while it transmits red. The canary-yellow uranium glass, on the contrary, disperses green rays in a very remarkable manner. These colours are found to occupy a place in the spectrum beyond the lavender rays of Sir John Herschel. It is very possible those lavender rays may belong to the group which Stokes distinguishes as fluorescent rays; this term being adopted because the phenomena is beautifully shown in the fluor spar. Mr. Stokes believes those rays to be dependent upon an alteration of the refrangibility of the incident ray. I am not disposed to explain these beautiful phenomena in that way; nor does it appear to me that the bending of the light explains all the changes. I have long conceived the existence of a supplementary spectrum, similar in character to the supplementary rainbow, the order of colours being inverted. Now in the discovery by Mr. Stokes of these extra-spectral rays we see this supplementary spectrum, and the order of colours is exactly in the order which agrees with this view. We see in the violet ray of the ordinary spectrum, the red of the extra-ordinary spectrum mixing with the blue: the lavender is produced by blending yellow with the violet; then follows the green as seen in uranium glass; then the blue of quinine and the purple of fluor spar. We are now, in fact acquainted with a set of colours, of which we did not previously know the existence, and these colours may possibly explain many of the laws of contrast and harmony which have hitherto been inexplicable.

Many of the conditions of colour in the paintings of our great masters appear to depend on this dispersion produced on the surface; hence the danger which may attend the processes of cleaning adopted by artists untaught in the phenomena of optics. To quote a case in point; as an example, I refer to Sir C. L. Eastlake's translation of Goethe's "Theory of Colours," p. 69.

"A portrait of a celebrated theologian had been painted some years before the circumstance to which we allude, by an artist who was known to have considerable skill in the management of his materials. The very reverend individual *was represented in a rich velvet dress*, which was not a little admired, and which attracted the eye of the spectator almost more than the face. The picture, however, from the effect of the smoke of lamps and dust, had lost much of its original vivacity. It was, therefore, placed in the hands of a painter, who *was to*

* Vide translation by Charles Martel, reviewed in our last.

clean it, and give it a fresh coat of varnish. This person began his operations by carefully washing the picture with a sponge; no sooner, however, had he gone over the surface once or twice, and wiped away the first dirt than, to his amazement, the *black velvet dress* changed suddenly to a *light plush*, which gave the ecclesiastic a very secular, though somewhat old-fashioned appearance. The painter did not venture to go on with his washing; he could not comprehend how a *light blue* should be the ground of the *darkest black*; still less, how he could so suddenly have removed a glazing colour, capable of converting the one tint to the other.

"At all events, he was not a little disconcerted at having spoilt the picture to such an extent. Nothing to characterise the ecclesiastic remained, but the richly-curled round wig, which made the exchange of a faded plush for a handsome new velvet dress far from desirable. Meanwhile, the mischief appeared irreparable; and, the good artist having turned the picture to the wall, retired to rest, with a mind ill at ease. But, what was his joy the next morning, when, on examining the picture, he beheld the black velvet dress in its full splendour. He could not refrain from again wetting a corner, upon which the blue colour again appeared, and, after a time, vanished. On hearing of this phenomenon, I went at once to see the miraculous picture. A wet sponge was passed over it in my presence, and the change quickly took place. *I saw a somewhat faded, but decidedly light blue* plush dress, the folds under the arm being indicated by some *brown strokes.*"

This was clearly a phenomenon of surface dispersion, of the same kind as that which is sometimes seen on dark green bottles, which appear blue by reflected light. Upon a white surface the same effect can be produced; and this is strikingly shown by the shallow water which rests upon the surface of the white China clay in its preparation: these ponds, under any aspect of the sky, clear or clouded, appearing blue.

Chevreul deals with his subject, possessing a knowledge only of the spectrum as described by Sir Isaac Newton, and those who have followed him. With the additional knowledge which we possess, we shall more fully appreciate the value of Chevreul's researches.

Many of the phenomena of chromatic simultaneous contrast appear to be due to the especial effects of dispersion. For example; we look at the pure violet ray of the prismatic spectrum upon a white sheet of paper, and we perceive a tint of pale violet diffused around the original ray. Now, remove this, and place a piece of paper stained yellow with the juice of turmeric, and the ray becomes *lavender*; if the paper is stained with the decoction of the bark of the horse-chesnut, it becomes *blue;* if with one of the salts of uranium, green is the result. Therefore, the laws of complementary colours require much modification.

Chevreul succinctly states his laws.

Therefore in looking at two contiguous colours, we have—

Simultaneous Contrast of Colour, and
Simultaneous Contrast of Tone.

These laws are well illustrated by an extensive series of experiments. But the simplest mode of showing the various phenomena is to colour a disc of cardboard to represent the prismatic rays, fix this by its centre on another cardboard, and continue the colours, only in a fainter tone, beyond the disc for some distance. This being done, we can, by moving the disc on its axis, bring any colours into simultaneous contrast, and exhibit the exalting and depressing effects, and also the chromatic changes that take place upon the weakest tints.

It is impossible to follow all Chevreul's experiments in our remarks. The point on which he insists, and which he has proved to be a universal fact, is *that no two colours can be placed in juxtaposition without injuring each other.* Now, although we know this, we have no sufficient explanation of the cause producing the effect. The undulatory theory and the corpuscular are equally at fault, and the attempts made by Goethe to clear up the difficulty, far from successful (*see* Eastlake's translation). It is, however, important that we should learn the views which are entertained by other writers on the subject. Chevreul says, "It is evident that, other things being equal, the greater the difference that exists between each colour, and the complementary which is added to them, the more striking will be the modification of the juxtaposed colours." He then proceeds to enquire if we can from coloured surfaces obtain a pure coloured ray? "Certainly not" is his reply. "All those substances which appear coloured by reflection, reflect, as I have said, besides white light, a great number of differently coloured rays. Therefore, we cannot mistake a *red pigment* and a *green*, or an *orange pigment* and *blue*, or an *orange yellow pigment* and an *indigo;* or lastly, a *greenish yellow pigment* and a *violet*, which reflect simple or compound colours absolutely complementary to each other, so that their juxtaposition would produce only a *simple augmentation of intensity* in their respective colours." "For example," he continues, "an orange-coloured object reflects blue rays, just as a blue object reflects orange rays; therefore, when we put a blue stripe in contact with an orange stripe, whether we admit that the first appears to the eye to receive some blue from the proximity of the second, as this latter appears to acquire orange through the vicinity of the blue stripe—or, which is the same thing, whether we admit that the blue stripe appears to destroy the effect of the blue rays of the second stripe, as this latter appears to destroy the effect of the orange rays of the blue stripe; it is evident that the colours of the two objects in contact will purify each other, and become more vivid." Here we have a fact which is not explained: the presence of a blue stripe subduing the blue rays supposed to be reflected from an orange surface, is not a probable explanation. Most yellow or orange surfaces have the power, to a greater or less extent, of producing, in some sort, the fluorescent dispersion of which we have spoken, but the juxtaposition of surface-reflecting rays of the same order, but of increased intensity, prevents the eye from appreciating,—from becoming excited by the weaker rays,—and consequently the colours of each become more intense and apparently pure. Buffon, Scherffer, Æpinus and Darwin, at an early period observed these effects, and pursued an extensive series of investigations on the effects produced on the eye. Their general conclusion was that the *secondary accidental* or *complementary* colour arose from *too great vibration* or from *fatigue of the eye.* When we consider that we may look at a red surface for any length of time, and that it still appears red, it is clear that *fatigue* of the eye does not produce a change of colour or develope an *accidental* colour. Now carry the eye to a white surface and we shall still see the object which wearied the eye, but it will be *green.* Therefore, one of two things must be taking place; either the vibrations decaying produce the sensation of *green*, or the reflection from a *white* or *light surface* throws more light,—increases the vibratory movement, and produces green. Count Rumford, struck by observing in his experiments that a coloured ray developed its complementary, laid it down as a principle in the harmony of *two colours*, that they must respectively *present coloured light in the proportion necessary to form white light*, and he advises ladies to choose their ribbons in accordance with this law. To illustrate this condition, it will always be found if we take brightly coloured and pure pieces of silk and place them side by side, that the most perfect harmony will result from the juxtaposition of complementary colours, and chromatic discord from any other arrangement. The complementaries are as follows:—

Red is complementary to *Green*, and *vice versâ.*
Orange is complementary to *Blue*, and *vice versâ.*
Greenish Yellow is complementary to *Violet*, and *vice versâ.*
Indigo is complementary to *Orange Yellow*, and *vice versâ.*

Amongst the curious physiological results which have been noticed, none are more striking than those which are exhibited by the eye, after gazing upon one colour. As we have already remarked, upon removing the eye to another object, the seat of vision receives the impression of another colour. On this point, Chevreul gives us some practical facts:—

1st. When a purchaser has for a considerable time looked at a yellow fabric, and he is then shown orange or scarlet stuffs, it is found that he takes them to be *amaranth, red*, or *crimson*; for there is a tendency in the retina, excited by yellow, to acquire an aptitude to see violet: whence all the scarlet or orange stuff disappears, and the eye sees red, or red tinged with violet.

2nd. If there is presented to a buyer, one after another, fourteen pieces of *red stuff*, he will consider the last six or seven less beautiful than those first seen, although the pieces be identically the same. What is the cause of this error of judgment. It is, that the eyes having seen seven or eight red pieces in succession, are in the same condition as if they had regarded fixedly, during the same period of time, a single piece of red stuff; they have a tendency to see the complementary of *red*, that is to say, *green.* This tendency goes of necessity to enfeeble the brilliancy of the red of the pieces seen later. "In order," continues Chevreul, in this explanation, which we deem insufficient, —"in order that the merchant may not be the sufferer by this fatigue of the eyes of his customer, he must take care, after having shown the latter seven pieces of red, to present to him some pieces of green stuff, to restore the eyes to their normal state. If the sight of the green be sufficiently prolonged to exceed the normal state, the eyes will acquire a tendency to see red; then the last seven red pieces will appear more beautiful than the others."

The second fact is much more satisfactorily explained, by supposing the continuation of the excitement produces a temporary torpor in the optic nerve. In this way the ear loes its sensibility to sound; why not the eye to light? By looking at a green surface the sensibility is restored, by the production of an excitement of another order.

The principal point, however, which we desire to fix on the mind being, that every coloured surface has a tendency to produce its complementary tone or tint, may be

illustrated in the following easy manner:—Take two pieces of white cardboard, and, having drawn a Gothic window upon one of them, cut out from both, every part which corrresponds with the parts occupied by the glass, so that the card-boards indeed represent the frame of a window. This being done, place between the two boards a piece of coloured tissue-paper, and holding the arrangement so that the direct light of the sky falls through the tissue-paper, and reaches the eye: it will be seen that the frame of the window assumes a colour complementary to that of the paper employed. After the consideration of these points, Chevreul proceeds to an examination of their applications:—

1st.—In imitation of coloured objects by means of coloured materials in a state of infinite division. This includes painting in general.

2nd.—In imitation of coloured objects by means of coloured materials of a certain size, embracing textile fabrics, mosaics, and stained glass.

3rd.—Colour printing on textile fabrics and paper.

4th.—Colouring with flat tints.

5th.—Arrangement of coloured objects in architecture, house decoration, clothing, gardening, &c.

In a future number we purpose analysing these points, with a view to render them more familiar to English readers than they have hitherto been. Colour is agreeable to every eye;—but, to the educated eye there is opened a new sense, a new source of pleasure which is unknown to the uneducated man. Every person feels a more pleasurable sensation when gazing upon an harmonious arrangement of colours, than when he gazes on an irregular, and inharmonious mixture of tints. Few however can explain this, and to this point the teaching of Chevreul advances us. At a period when, in the Crystal Palace and elsewhere, colour is receiving its full share of attention, it appears to us important that we should examine all we know of the pleasing phenomena, their physical causes, and their physiological effects.

ROBERT HUNT.

A WALK THROUGH THE STUDIOS OF ROME.

PART II.

IN continuing my walks through the studios of Rome, I shall have to mention many artists whose feeble works evidence inferior talent, but few where there is not ample to please, if not much to praise. An artist possessed of moderate skill labours at Rome to an immense advantage, and enjoys privileges that neither London nor Paris can command. The facility of procuring splendid blocks of marble, the interminable supply of excellent clay from the "yellow waves" of the muddy Tiber, or the alluvial soil of the surrounding Campagna, are not to be forgotten among the minor advantages, of which the greater consist in the ease with which the finest models are to be obtained; men, women, and children, of such classical features and faultless forms, as to render it impossible, for sculptors especially, to run into the deplorable exaggeration, or common-place trivialities, too often dignified as "works of Art" in our northern "Babilonia." It is very rare in classical Italy to find those inexpressive, unfinished faces, (looking as if "nature's journeymen had made them, and not made them well," they imitate humanity so abominably,) that one stumbles on elsewhere perpetually, especially in England. In the sunny South, on the contrary, grand and noble features wherein every part is in perfect harmony with the whole, joined to robust and finely-developed forms, are so universal, that the head of a plebeian selling *limonata* in the street may well serve as the model for an emperor in a grand historical painting; nor is it rare among the same class to find a *contadina* worthy to sit as a model for a Juno, to our greatest modern sculptor, Gibson; there is an inborn dignity in the air, the mien, the movements of the lower classes, in Rome particularly, (where the descendants of the ancient masters of the world have certainly retained much of the proud and stately characteristics of the antique type, both in dress, bearing, and manners). The voluminous "*tabarro*" or cloak, drapes all the tall and accurately proportioned limbs of the men in rich and ample folds, reminding one of the graceful mantle, or heavy toga, while the veil and head draperies, universal among the lower class of women, whose light, elastic, yet firm step is remarkable, recall to one's imagination an Agrippina or a Diana. The days are past when beauty was deified, and those possessed of the "gift divine" publicly honoured and rewarded; the altars of Venus are fallen, but her votaries still live around the ruins of her ancient temples, amid the luxuriant plains and under the azure sky of the fair South. Therefore is it (returning to the proposition with which I started) that the inferior artist at Rome commands countless advantages denied to the highest class of genius (if such there be) in the cold stinted North. The modern Italian school of sculpture at Rome, with the single exception of that mighty man of valour, the Goliath of sculptors, Tenerani, is infinitely indebted to these favouring adjuncts. It has fallen into a feeble, affected mannerism; without character, without power, yet withal in many instances graceful and pleasing, and even elegant. The cause of this decadence in a city boasting the finest antique statues in the world, is to be attributed to a too blind imitation of Canova's style, which even in his hands (inspired as he was by the undoubted gift of first-rate genius) often degenerated into insipidity; errors which among his followers have sunk in many instances to downright drawing-room Art, unenlivened by any symptom of originality; of this class are the works of Tadolini. Tadolini's studio (in the Via Babuino) affords even a more palpable exemplification of my remarks on the feebleness of the modern Italian school of sculpture, than that of Rinaldi; many of his works are reduced copies after his master Canova, pretty and pleasing appendages to a well-furnished saloon, and nothing more. A statuette copy of Canova's Venus at the Pitti, is as elegant a specimen of this biscuit style as I have yet seen. There is a good equestrian statue now executing by Tadolini, assisted by his two sons, of General Bolivar, to be erected at Lima in South America. I also noticed a pair of Nymphs, one in repose, contemplating "very lovingly" some grapes which she holds in her hand, a pile of the same fruit with leaves being placed at her feet, from which a goat is slily helping himself; the other Nymph dancing to the tamborine is a pretty imitation of Canova's celebrated Dancers. Both these works are pleasing, and quite worthy the admiration of superficial observers. A Hunter restraining a Dog in a leash, is perhaps the most spirited work in this very *ladylike* collection. Venus Victrix crowned with flowers by Cupid, is again an elegant study after Canova. One room in the studio was entirely filled with small clay models of every conceivable subject, many of considerable merit in this particular style. Here I saw the model of the colossal statue of St. Paul erected as a pendant to Fabri's St. Peter, at the foot of the broad marble steps leading up to the glorious Basilica. In another room were two large and more ambitious works, "a group, heroic size, of Theseus and Ariadne" holding the skein by which she ensures his safe return from the Labyrinth. Her figure is soft and graceful, and I was surprised to hear so taking a subject, decidedly Tadolini's best work, had never been executed in marble. A pendant to this group, of the same size representing Jason holding the Golden Fleece, with Medea beside him, is inferior, though not devoid of merit.

In this category, though deserving a higher place as possessing greater power and fancy, I must place Rinaldi; an artist whose works have made his name well known in England, whose studio I visited yesterday. At Rinaldi's one is particularly reminded of Canova from the locality, once his studio, now divided into half, the first and larger division belonging to Rinaldi, the second to Mr. Shakspeare Wood, a rising young artist whom I must by no means forget to mention. He has been but a short time at Rome, but there is considerable talent visible in all that he has executed. In general style and treatment he reminded me of Macdonald, but his busts, of which there are many excellent specimens, are entirely free from that wearisome family likeness and want of individuality apparent in Macdonald's works. A statue of "Evangeline," life-size, the idea taken from Longfellow's poem, is a most graceful composition: Evangeline, with the air and step of a Hebe, passes, rapidly as it were, along, her figure and drapery full of action. One may almost hear the breeze rustling in the folds of her robe. She bears in her hand a pitcher to refresh the workmen at noon, labouring in her father's broad lands of Arcadia: there are the sweetest lines about the head and neck imaginable; a chaste, girlish grace pervades the whole figure, happily united to a due, yet not overdone regard for classical harmony. It is one of those ideal statues the spectator can thoroughly *individualise*,—an invariable evidence of superior talent in sculpture. Beside "Evangeline" (of which six repetitions have already been ordered), as a pendant, is her rural lover, the "Village Blacksmith." There are a number of basso-rilievo medallion portraits, life-size, capitally executed, besides a very clever bust of Miss Cushman, whose plain and unmalleable countenance, under Mr. Wood's skilful treatment, becomes *almost* statuesque. The outer walls are covered with bits of sculpture, and bassi-rilievi cornices and pillars, fancifully embedded in the mortar. I could not but remember the hundreds of immortal works that had passed out of that low door in the great master's time, fixing the standard of classic Art, and spreading the light of genius over Europe, in those halcyon days when he "lived and loved" at the Borghese palace hard by, a slave to the *petits soins* and fascinations of the pretty Pauline Buonaparte) the Venus, beautiful as when dressed by the rosy Hours in her divine attire: the graceful Nymphs, the joyous, vine-crowned Bacchantes; heroic Hector, and his deadly foe Achilles, infuriated by the loss of Patroclus; Perseus with Medusa's head: and the pugilists Crengas and Damoxenus, whose fierce struggle one has so often contemplated

with wondering admiration in the porticos of the Vatican. Now Rinaldi lives there, a "change has passed o'er the spirit of the dream:" 'tis the *shadow*, not the *substance*. In the first room, the "Wise and Foolish Virgins" were particularly pointed out to me, and struck me as a decided failure in point of conception. It is no study of the Bible parable: there is neither haste, nor dignity, nor indignation in the action of the wise virgin, rising up in haste to meet the Bridegroom, and sternly disregarding the earnest prayers of her imploring companion,—but they are represented as two affectionate and sympathising sisters, the virgin bearing the lighted taper stooping over her fellow, as though in the act of rekindling her extinguished lamp. The execution of this group, which I am surprised to find has made some noise at Rome, is also very feeble. "Androcles and the Lion," from whose foot, which rests on his knee, he is extracting a thorn, is a pleasing group, but wanting in expression, although the lion is tolerably modelled. A single figure of "Eve before the Fall,"—nude, with her falling hair gracefully descending in front as a natural drapery—is more within the scope of Rinaldi's powers, and therefore better executed. But a work that pleased me infinitely the most, was a very elegant composition representing "Armida," a lovely, half-barbaric beauty, around whose neck were hung chains of coral interwoven with shells and gems; seated before the shield of Rinaldo, which she has placed as a mirror, supported at the back by his helmet, at which she is adorning herself. There is a look of coquetry and gratified vanity in thus having perfected the conquest she had achieved over the brave Christian hero, in her smiling face, exceedingly expressive; a sort of "touch me not" look which invites admiration; and one fancies one sees lying beside her the enamoured Rinaldo, deprived by her witcheries of his arms, unconscious of shame, lapped in voluptuous enjoyment, gazing at the arch Pagan enchantress with looks of rapturous love. Her figure and attitude are so admirably conceived, they tell the whole story at a glance.

By the time I had ended my inspection of the first division of his studies, Rinaldi himself advanced, and most courteously begged to be allowed to introduce me to his works. The extreme politeness, and even kindness with which all, be they dilettanti, strangers, ignoramuses, or artists, are invariably received and welcomed in the Roman studios, is very agreeable for those whose love for the Arts leads them to lounge away many an idle hour in this important portion of the wondrous "sights" of Rome. On no occasion, except on my visit to the studio of Tenerani, do I remember that the artist himself ever failed, whatever might be the hour, to leave his work and place himself at my disposition, spite of my remonstrances and earnest requests that I might not disturb him. Rinaldi, who has perhaps been more prolific in his works than any other modern Italian sculptor—having treated every class of subjects, mythological, historical, ideal, and religious—is now somewhat advanced in life, of a quiet and homely address, and perfectly unassuming manners. I regretted that he made his appearance just in time to point out to me a monstrous colossal figure of "Minerva," placed in the most contorted sitting position imaginable: a composition bad as it is unpleasing. Where could good Rinaldi's eyes have been when he executed such a model to be "done into marble?" It was, he informed me, a commission from the proprietor of the well-known *Locanda* of that name in Rome: the "Minerva" to be placed in the central cortile. This fact, at least, evinces the classic taste of Italy, where innkeepers, regardless of the *quattrini*, order works of Art to decorate their halls from first-rate national artists. Fancy any "Red Lion," or "Hare and Hounds," or "Elephant Hotel" in England giving Landseer a commission for a sign-board! A large basso-rilievo occupied one side of the room, representing the "Triumph of Bacchus and Ariadne," executed for Prince Torlonia, to decorate the façade of his vulgar suburban villa outside the Porta Pia: but unfortunately placed so high, just under the cornice, one might visit that country palace of parvenu ill-taste twenty times without even noticing its existence. Here one can observe it well, and properly appreciate a really masterly work, certainly the highest class work executed by Rinaldi. The jolly god is represented in his golden car drawn by tigers and lions crowned with vines and ivy, holding in his hand the thyrsus; beside him sits the Cretean Ariadne with her crown of seven stars, while around them gather a motley crowd of riotous satyrs, demons, nymphs, and Bacchantes wreathed with the juicy grape, old Pan with his reedy pipes all celebrating in jolly hymns the praises of the god of wine. There is a certain classic *retenu* and dignity in the style of this large basso-rilievo, otherwise bold and expressive, creditable to Rinaldo's taste; it is characteristic without being coarse. Weak and mannered, though graceful, is the stooping figure of Erminia carving the name of Rinaldo on a tree, a figure originally executed for the Duke of Sutherland, many times repeated. Beside the Erminia is a pleasing statue of Joan of Arc clothed in complete armour, but totally devoid of individuality. It might be called Bradamante, or Queen Elizabeth, or any other lady-heroine given to masculine attire, the possessor chose. A recumbent statue of the nymph Egeria has on the contrary a very marked expression and character, and struck me as a fine work; there is a classical type of countenance, a stony look of beautiful indifference in the chimerical nymph, half-stream, half-woman in her nature, exceedingly appropriate in the mystical bride of Numa. Egeria is crowned with reeds whose meeting leaves form a coronet on her brow: the pose is easy and natural, reclining on an urn, and the drapery well executed. Penelope is one of those thousand statues one might ticket by any name one chose. A group of Adam and Eve driven out from Paradise, displeased me exceedingly; it is full of angles and badly composed, with no originality to redeem the selection of a most hackneyed subject. The Four Seasons are also executing by Rinaldi. There is a perfect *furore* for this subject at present epidemic among the Roman sculptors; like the measles, every one has caught its infection and is trying his hand on it with various success. Rinaldi's "Summer" is at least worthy of honourable mention among the contending throng of "The Seasons." Nor must I forget to mention a lion modelled from life which has considerable power and expression. Rinaldi is largely indebted to the patronage of the Emperor of Russia, whose name constantly occurs as a purchaser of some of the finest works in Rome. I took leave of Rinaldi, much pleased with his courtesy, under the impression that in a less emasculate school, he might have become a *great* instead of a *graceful* sculptor.

Among the numberless Roman sculptors none is more justly celebrated than Benzoni, one of the most elegant and graceful artists living. He is, *par excellence*, the delineator of nature in her best-chosen and happiest moods. Soft and gentle emotions, tender sentiments, the artlessness of childhood and the innocency of youth, are breathed into the marble with a facility of skill certain of successfully touching the sympathies; a most legitimate success when the artist, as in the present instance, possesses true appreciations of the good, the pure, and the beautiful in nature. Such works may not be reckoned among the highest flights of Art, but I am far from sure that the most genuine pleasure is not derived from a masterly treatment of this class of subjects. I will not convey the impression that the works of Benzoni are perfect,—charming as his conceptions may be, many of them are wanting both in force and power of execution. His studio is immense, occupying a considerable portion on either side of a narrow street. He is himself a simple-minded, unassuming man, of unpretending exterior and manners, evidently enthusiastically attached to his profession. The pleasing memorial of his own humble origin he particularly pointed out to me in a group, representing a venerable old man, taking by the hand a half-naked child, who stooping down plays with a small basso-rilievo. Benzoni was a native of Bergamo in Lombardy, and having shown an early taste for Art, was sent to Rome and educated at the expense of an aged nobleman of that place who, aware of the circumstance became interested in the child, and positively, as he said himself, benevolently picked him up from the street. I respected the man having the courage to glory in his obscure birth, and the gratitude to commemorate his obligations to a benefactor.

In the first division of his studio appear repetitions of his two well known groups so much admired at the London Great Exhibition—"A Child extracting a Thorn from a Dog's Foot," and the same dog, awakening his little mistress from sleep; at the moment a serpent is approaching her: unaffected and natural expressions of domestic incidents, so gracefully rendered, as to have drawn tears from many eyes. True as the needle to the pole is the soul to the delineation of these household sympathies, when expressed with an appropriate regard to the classic exigencies of marble. I cannot say that I prefer his children to those of the great American sculptor, Crawford, whose "Babes in the Wood" is perhaps the most thrilling representation of childish pathos ever conceived; but Benzoni comes hard upon him. There is an Infant St. John—a small bust of an almost baby face, but admirably expressing religious veneration—"*raccolto*" as the Italians term it. "St. John and the Lamb" is also very sweet: the delicate little fingers, quite sunk in the soft wool of the little animal, afford a perfect specimen of the skilful working of the marble. All these children are living and moving, really appealing to the heart as would their living representatives. One group of the "Child and Dog" (which together make a perfect pair, and ought not to be separated), and the "St. John and the Lamb" placed on superb pedestals of African marble (a divided column dug up in some recent excavations), are destined for the Emperor of Russia; a large statue of "Diana Preparing for the Chase," also I did not like on account of the faulty modelling of the legs. The vast sums spent by the Czar distinguish him honourably among European sovereigns as a really liberal and royal patron and appreciator of Art. When

BRITISH MUSEUM

P.F.POOLE, A.R.A.PAINTER.

H. BOURNE, ENGRAVER.

JOB AND HIS FRIENDS

PRINTED BY H. WILKINSON

his sons the grand dukes were at Rome, they themselves chose numerous subjects from the studio of Benzoni, to be executed in marble and sent into Russia. Somewhat hard and angular is the group of "Cupid with Psyche," who tries to detain him. This poetic fable, appropriated as it were by Gibson in these "latter days," as his own peculiar and special myth, requires the classic simplicity and pure harmonious grace that master-hand alone can give. His touch inpsiring the marble with every emotion of the tender Psyche—the symbolised soul, who appears in his works, melting gentleness, love and confidence. The pedestal of Benzoni's group is ornamented with bassi-rilievi, representing the many trials of this most human and "*simpatica*" of all the mighty circle of Olympus. This work is also destined for the Emperor of Russia.

But the capo d'opera, the gem of the studio, and a gem indeed of the first water, is a statue of "Eve, holding in her Hand the Forbidden Apple." The head, a fine study of classical beauty, somewhat tempered to the subject, is thrown rather back as she gazes intently on the fatal temptation raised in her hand: but the spell of evil is on that once pure creation of the Almighty; the noble brow contracts; the eyes half close in voluptuous contemplation; the parting lips seem to heave through quick, hot breathings; the fixed, immovable attitude, eloquently tells the tale of the struggle that is passing within her soul: she knows, she feels she is about to sin; yet is that sin so sweet and fascinating, she melts, she yields under its intoxicating influence. The grandest forms of female beauty are presented in this beautiful statue, full, and round, and yet delicately moulded, by no means of that sensual and voluptuous contour more proper to a Venus than the mother of our race. The serpent, coiled up among rich plants, and herbage, and expanding flowers, marking the luxuriant fertility of Paradise, watches her from below, his tail just touching the sole of her foot to remind her of his presence, and invite Eve to yield. It is a grand statue, only to be conceived by a master-mind; and for this reason surprised me greatly, as forming so marked an exception to the otherwise rather sentimental works of Benzoni, speaking generally more to our sympathies than commanding our admiration. The bassi-rilievi on the pedestal are finely and appropriately conceived; they represent the birth of Eve, her happiness with Adam in the garden, where, like Una in the "Faërie Queene," a lion waits beside her, as an emblem of the subjection of brute force to the God-created pair of intellectual beings (the serpent however even there lurking among the plants), and the "Death of Abel," placed immediately under the statue, to denote the retributive nature of the sin of disobedience Eve is about to commit. No work in Rome has given me more unaffected and sincere pleasure, complete and noble, as was the creature created for the companion of man, and to be the mother of the human race.

Feeble is a group beside it, two young girls kissing each other, while one places the other's hand on her heart, called "Friendship." A fine characteristic statue is Pius V., executed for the city of Milan, a venerable man—draped in a somewhat mediæval costume—with outstretched arms, returning thanks to Heaven after the victory of Mirandola. I also particularly noticed a monument to the memory of the learned antiquarian, Cardinal Mai, whose works on the manuscripts of the Vatican are justly celebrated. He is represented in full cardinal's robes; the statue as large as life, placed under a square arched niche, prostrate in prayer, in the act of offering up his works piled before him, as also the palimpsests (particularly those of Cicero), discovered by him. I admired the statue exceedingly. There is much feeling and earnestness of expression about it, without the slightest effort or straining after effect. The disposition of the train, which falls from the shoulders, forming the principal masses of the drapery, is admirable. Benzoni has also shown great skill in imitating the silky material of which it is composed. This monument, when completed, will be about twenty-six and a half English feet high. On the sides of the niche or arched recess in which the statue is placed, six small bassi-rilievi represent the six primitive languages, by appropriate scenes in the various countries of the Hebrews, Latins, Greeks, &c., symbolising the cardinal's immense and universal knowledge. In the arched part of the niche above are to be placed four other bassi-rilievi of the same size, representing four doctors of the Church; these are all to occupy the sides of the niche. On the back of it, immediately over the statue, is another basso-rilievo, the subject being the Redeemer surrounded by angels; while the front and sides of the monument are to be decorated in the rich cinque-cento style, with handsome pilasters and other ornamental work; and at the two lower corners two other bassi-rilievi are also to be placed, representing Religion and Wisdom. The commission for executing this very important monument, which is yet not half completed, was given to Benzoni by a *forestieri*, who wishes to remain unknown, but professes the most enthusiastic admiration for the genius and learning of Cardinal Mai—who is not yet dead, but enjoying his literary laurels in a green old age. When he does die, however, this unknown admirer intends to have the monument erected in the spacious and nearly empty church of Saint Anastasia, under the Palatine Hill, in whose lofty and well-proportioned aisles it will produce a noble effect. Benzoni is also engaged in executing a monument, in basso-rilievo, to the memory of Daniel O'Connell, to be erected in the church of San Agata, where his heart is preserved. The upper basso-rilievo represents "O'Connell speaking in behalf of Ireland in the House of Commons;" the lower one "Ireland seated weeping for his loss," with an angel poised above her, pointing upwards—an idea not very original, yet still pretty and suggestive, though scarcely lofty enough in expression for the present subject. But I am not inclined to expatiate on this monument, more particularly as I consider it altogether inferior to Benzoni's other productions.

In the same room is a small statue of Love hiding himself under a Lamb's skin, —*fingendo*—a pretty conceit. The head and the ambrosial curls are only half covered, and the wings upon no terms to be concealed; they *will* stick out most amusingly, forming a very skilfully arranged drapery of the woolly fleece, exquisitely executed in marble, with a quite pre-Raphael-like accuracy. The small group of St. Anna instructing the Virgin, a slight girlish figure leaning over the antiquated matron who is seated, is artless and truthful in expression; but Benzoni must beware, in his desire to exhibit his skill, not to cut up his draperies too much in the Bernini style, and end by producing, what Dickens so truly describes, as "breezy maniacs." *

FLORENTIA.

* To be continued.

JOB AND HIS FRIENDS.

F. F. Poole, A.R.A., Painter. H. Bourne, Engraver.

THERE is an originality of subject and treatment in the larger majority of Mr. Poole's later works, which must strike all who are cognisant of them. He is one of our few painters who breaks up untrodden ground, and finds it repay all his labours; but it is, after all, a field which only the man of genius will find productive; a mind not above the common order would assuredly fail in such tasks as he undertakes—such, for example, as the picture before us, and his "Solomon Eagle," which, as compositions, are worthy of the highest praise.

The subject of the picture here engraved is the messenger announcing to Job the irruption of the Sabæans, and the slaughter of his servants, as we find the incident narrated in the Scriptures:—"And there came a messenger unto Job, and said, The oxen were ploughing, and the asses feeding beside them; and the Sabæans fell upon them, and took them away; yea, they have slain the servants with the edge of the sword; and I only am escaped alone to tell thee. While he was yet speaking, there came also another," &c.

In our critical notice of the exhibition of the Royal Academy in 1850, we made the following remarks on the picture, while every subsequent examination of it only serves to confirm the favourable opinion we then expressed:—"A work of extraordinary power, and striking originality; and the more remarkable as a profession of religious Art different from the current tone of conventionality. Job sits on the right, and opposite to him are his three consoling friends; but the emphatic figure of the composition is the first messenger, a semi-nude figure, having his back turned to the light as he addresses Job. The treatment of this figure is admirable, the lights and reflections whereby it is made out and brought forward are incomparably fine. There are other supplementary figures, male and female; one of the latter is on the extreme left, squeezing the juice of grapes into a vase; she is 'balanced' on the extreme right by another female, carrying a basket of fruit on her head; a boy in the centre of the picture pours out wine. The first two of these are classic, even Anacreontic and sculpturesque; their character places them apart from the sentiment of the others, while the last seems to interrupt the solemn intercourse between Job and his friends. The light falls on all the figures from above in a manner to bring them forward with the most tangible reality; indeed, it were impossible in Art to communicate a greater measure of force to a delineated representation. We are struck with the effect, and the eye may in some degree feel the absence of reflected lights, but it is, nevertheless, altogether an essay of a kind perfectly original in sacred Art." The picture is exceedingly rich in colour, a quality to which the dark green curtain enclosing the pavilion materially contributes.

MONUMENTAL SCULPTURE.

WESTMINSTER ABBEY AND ST. PAUL'S.

LARGE sums of money are annually expended in monumental sculpture; but it is much to be deplored, that so few of the works which are always in course of erection in memory of the departed, should be characterised by so little taste in design, so little feeling in execution. What we would here contend for is entirely independent of cost. A tablet of the value of ten pounds may display much elegance; whereas, an erection at the expense of thousands, may be execrable. Our attention is called to this subject by the refusal, on the part of the authorities of Westminster Abbey, to suffer the erection of Campbell's monument without the fee of two hundred pounds. It is argued, on the part of the Dean and Chapter, that the exaction of such fees sets

aside the possibility of the commemoration in Westminster Abbey of unworthy and insignificant persons. But from this position every thinking man must dissent, seeing how many names are there blazoned forth which are known only because they are set forth on the walls of our great Walhalla. If the erection of a monument in Westminster Abbey be a question determinable simply according to the payment or non-payment of a certain fee, it is clear that the authority for erection should not be in the hands of the Dean and Chapter. The admission of a memorial into the Abbey ought not to be a question of money, but a question of worth, and as such, determinable only by a nation's voice. In preserving the memory of its illustrious dead, a nation does not honour them more than it glorifies itself; and there is no other nation in the world in which a paltry fee is demanded before the last tribute can be paid to its worthiest sons. The House of Commons is earnest in the interests and edification of the people, but it is a monstrous inconsistency that in these days they should tolerate the existence of such a scandal. The British Museum has been thrown open, so also have St. Paul's and Westminster Abbey: there are for the living, picture galleries and all kinds of institutions; but for those of the dead, whose memory we should especially venerate, there is not even a record, save by the payment of an ignominious fee. The reason assigned by John Barber, sometime Lord Mayor of London, for the erection of a monument to Samuel Butler, the author of Hudibras, is, "that he who was destitute of all things when alive, might not want a monument when dead." There are others who, as well as John Barber, glorify themselves in association with the children of genius; and those, it has been found, who have contributed to their monument have denied them a loaf of bread. Byron's monument was denied a place, under any circumstances, in the Abbey; but the reasons assigned in this case were such as should have caused the removal of the monument of Prior, and the obliteration of the epitaph of Gay: nay, if we examine rigidly the pretensions of all by such a canon, there are many who should have been denied a niche. The power of helping obscure friends to fame by purchase, has prevailed to a degree which has desecrated the walls of the Abbey. As soon as we find ourselves within the twilight of the poets' nook, in painful disappointment at the sordidness of their monuments, we would rather listen to the everlasting lyres of the children of "immortal verse," than too closely examine these memorial tributes, so unworthy of a nation's gratitude. Those whose friends have been able to purchase them a monument here, are commemorated by works more expensive than those who have worn the threadbare livery of the Muses, and whose bread has been scattered in crumbs in the by-ways of life. Nevertheless, now, we ask who these were? Glorious John Dryden, thee we know! and gentle Edmund Spenser, and rare Ben Jonson, and Geoffrey Chaucer, we know; but who art thou, Martha Birch? and thou, William Vincent? and thou, John Phillips? A poem on the qualities of cider, it seems, has procured for the last a celebrity here, "honos erat hinc quoque pomo:" after this, an author of "Rhymes on Red Herrings" need not despair. Who is there that has ever set foot within this sacred precinct that has not wished that Allegory had wept herself to death for Edmund Spenser, and been decently interred in 1599. Who can help interrogating these inflated marbles that stand side by side with records of memories dear to every patriotic heart? If John Milton be anybody here, and this be the home of all that is left of Abraham Cowley, and Joseph Addison—who are ye, Thomas Robinson, Thomas Triplett, and Edward Wetenhall, where is your title to mingle with the sacred dust beneath? Alas, if your enemies had selected your ultimate resting-place, they could not have chosen one where your memory could have been in less esteem.

That the taste for allegorical narrative is declining, is evidenced by all recent works. The corporation of London must have been deeply impressed with the unfitness of their own series in Guildhall to propose as a condition in the recent competition for the Wellington monument, that it should be rather historical than poetical. The city becomes critical, having profited by the lesson afforded in the decorations of the Royal Exchange. These arabesques are now faded into dim obscurity, and their botanical prodigies, their nymphs with vegetable tails, are now scarcely visible. Allegory in sculpture is a poem in marble. We would ask how much of the poetry that is written is worthy of preservation among our national literature? The response will declare about the proportion of allegorical sculpture which is really estimable; but between the two there is this difference: we can easily dispose of a bad book, but a bad monument remains a lasting demonstration of bad taste. The Nelson monument is what is meant by historical sculpture. At the base, the actions of the hero are described as they are supposed to have occurred; and the figure at the summit of the column presents Nelson as he was known in everyday life, and this was insisted on by those old officers who had fought under him, and who knew the cut of his cocked-hat, the bad fit of his coarse coat, and the broad turnbacks of his white dimity waistcoat. There is one great mistake in this figure which overshades all minor errors, and that is the support behind the figure. It is certain that some support is necessary for a figure of such weight, but it had much better have been a support without form, than a coil of cable, which composes with the figure so objectionably. When viewed from the Royal Academy, the effect suggested is that of Nelson stowing away in his pocket the cable of the "Victory;" a support is necessary, but there is no form by which the figure could be assisted behind; the support had, therefore, much better have been without form, and without angles to catch the eye. Historical narrative is, we are happy to see, everywhere superseding that kind of poetic symbolism of which at one time Versailles was the exemplary school for all Europe. It is felt that Louis Quatorze, laureate and costumed as a Cæsar, is less respectable than the long-coated statue in the Place Vendôme, and we feel every day that in Wyatt's statue of George III., in Cockspur Street, with all its faults, there is more of truth than in Chantrey's statue of George IV., in Trafalgar Square. Rauch's statue at Berlin—we mean his great work—is a purely historical essay, and in the bas-reliefs nothing is forgotten, from the flute of old Fritz to the sword of the great Frederick.

In comparison with the sumptuous monuments in memory of obscure persons, those erected in memory of the poets are generally mean. The words "O rare Ben Jonson," constitute the monument, elegy, and epitaph of the poet. The marble is extremely heavy, and if the ornamentation point to the malice and jealousy of his contemporaries—of this it can only be said that such allusions are unfitted for monumental composition. The monument of Spenser is a restoration in marble from the ancient memorial in Purbeck stone. The monument of Mason, in which is represented Poetry mourning the deceased, is a work of much elegant feeling; the drapery is most successfully composed and skilfully carved. The monument of Prior is a bust on a sarcophagus, having on one side Thalia with a flute in her hand, and on the other History with a book shut. The composition is by Rysbrack, but the bust, which is by Coizevox, was contributed by the King of France; the drapery is in the Lely taste, but too much cut up. Gray's medallion is coarse and heavy; it is supported by the Lyric Muse, who, by pointing upwards to the bust of Milton, is made, by injudicious friends, to challenge comparison between the two. The bust of Dryden by Scheemakers, is really a production of much excellence. The features, their expression, the arrangement of the hair, the carriage of the head, and the nice chiselling of the whole, are worthy of all praise. This monument was erected in 1720 by the Duke of Buckingham, twenty years after the death of Dryden; hence it is to be apprehended that the resemblance is not very perfect. The recumbent monument of Dr. Busby is a costly and pompous production, not such as should have been erected in memory of such a master of Westminster school; and even less creditable is the recumbent figure of Dr. South, his pupil: this monument, in short, is not entitled to a place here. With the monument of Shakspeare are associated the names of Pope, the Earl of Burlington, and Dr. Mead, and from such a triad a composition in better taste might have been expected. To the statue is given a pose like that of Watteau's dancing-master. The figure is entirely destitute of dignity or appropriate expression, and the features are commonplace and devoid of language; the carving, however, of the monument is admirable. In Thomson's monument a figure of himself is seen leaning against a pedestal, holding in one hand a book, in the other the cap of liberty; the head is much too large. John Gay's epitaph on himself—

> "Life is a jest, and all things show it,
> I thought so once, but now I know it"—

occupies perhaps the mind more than his monument, and even more than the epitaph beneath, by Pope. If the writings of Byron have been mischievous, can we believe that the "Beggars' Opera" has been innocent? Under any circumstances, there is nothing in Byron's monument so objectionable as this epitaph of Gay. The sculptor, Rysbrack, has been in advance of his time; his busts are well executed and full of character; and, when left to himself, he deals little with allegory, notwithstanding the florid tastes of his time. In many of its details, Roubiliac's monument to the Duke of Argyle is extremely beautiful, but its redundancy is oppressive; much more is attempted than can be carried out with its impersonations of Minerva—Eloquence, History, &c. &c.: the figures are graceful, and show how nearly sculpture and painting approach each other in feeling, the whole coinciding entirely in the taste of the French school of painting of the period. The heads resemble the family portraits of that earlier time, when it was the fashion to paint everybody like Queen Anne. Handel's monument is by no means a favourable specimen of Roubiliac; and so much is it made out *coi stromenti*, that we hear it rather than see it. It is theatrical, nay,

rather orchestral; and Handel is reduced to the level of a bustling director, rather than raised to the dignity of a great composer. The work wants solemnity; the introduction of violins and French horns is an instance of the worst possible taste. Westmacott's monument to Addison is a work of much merit; but what is to be said of the Thynne monument, on which is described the assassination of Mr. Thynne in his carriage, or of the monument by Bird to Sir Cloudesley Shovel, who is presented recumbent under a tent; reminding the spectator of Louis XIV. holding a morning *levée?* Near, there is a small tablet bearing the name of Strode; it is mixed in style, but very beautiful. Carter's work in memory of Colonel Townshend, is a production of infinite beauty and originality: it is principally composed of a sarcophagus, supported by two Indians—figures as to character and descriptive accuracy not to be surpassed. We know too little of this sculptor: this work alone is enough to establish a reputation. Above the sarcophagus is a very spirited bas-relief, which has been barbarously mutilated in a manner to deprive all the figures of their heads. The monument to General Hargrave is well known as one of the most extravagant of Roubiliac's compositions, as representing Death and Resurrection; and that of Admiral Tyrrel is an expensive example of the last degree of vulgar absurdity in monumental composition, with its History, Navigation, Hibernia, and the Admiral himself rising from the grave amid clouds of marble. That of Cornewall is also a most extravagant jumble of parts, the details of some of which are spirited; but the entire composition is most unsatisfactory. We have taken leave, it will be seen, of Poets' Corner, wherein the commemorative marble is no equivalent to the poetic and literary fame of those with whose names it is associated. It is incontestibly true, that our poets and men of letters—those of them who should be held in cherished remembrance, those who have most enriched our literature—have their names recorded on memorials little more than suggestive; and in a discreditable multiplicity of cases, these monuments are the offerings of individuals. A melancholy contrast is thus afforded by comparison of these with the costly monuments erected to persons by no means entitled to gratitude and remembrance. The mere name of the limited nook, into which are crowded the monuments of men whose memory is venerated by an entire world, is more disreputable to ourselves as a nation than to them, because their fame depends in nowise upon a marble monument. "Poets' Corner!"—quaint, but significant; given rather in contempt than respect; and showing that the best sites were reserved for those who could best pay for them, while a nook was all that could be conceded to men of imperishable fame. It is much to be deplored that these sites are saleable; for the most prominent places are purchased for the monuments of persons who, how respectable soever they may have been, are not entitled to immortality in Westminster Abbey. It would not be too much to ask that the whole of the nave be devoted to the monuments of our men of genius: had that justice been done their memory which they amply merit, there were material enough to fill the entire nave with monuments worthy of them, and of a great nation. But to proceed. Pitt's monument is placed so high as to be entirely deprived of its effect by foreshortening it; it is also placed in the dark, as if consigned to obscurity by an Opposition vote; again, the principal figure is much reduced in importance by the two figures, History (!) and Anarchy (!) by which it is accompanied. The bust of Zachary Macaulay, with its pedestal by Weeks, is a work of great purity of taste. Charles James Fox is represented falling into the arms of Liberty; Peace is reclining on his knee, and a negro is thanking him for his efforts in the cause of freedom. The figure of Liberty is ten heads in measurement, and otherwise much out of proportion. To the memory of Admiral Baker there has been erected, near these, an example of curious conception and composition, in a kind of rostral column, with a variety of quaint devices, naval and military, an example of the worst taste in classical adaptation. The monument of Sir Isaac Newton was executed by Rysbrack, whose feeling in smaller works, where the cost has been limited, is elegant, but where, as in this case, an elaborate composition is required, the work is enfeebled by a prolixity of detail. To a recumbent figure of that class which was prevalent in the seventeenth century, it is impossible to give dignity and personal importance: a philosopher may be seated, but a hero must be erect, if we are to be reminded rather of his life than his death; but in a recumbent position all depth, argument, and impressive force, are sacrificed. This is a recumbent figure; Newton leans upon his right arm, on four folios lettered—Divinity, Chronology, Optics, and Phil. Prin. Math. Above him is a globe on which is seated Astronomy, with a closed book, and in bas-relief are described the discovery of the cause of gravitation, his researches in light, colour, natural phenomena, &c. &c., in which occur some beautiful ideas, which in judicious management would have been deeply impressive, but for their association with some of the ultra absurdities of allegorical license. How deeply soever the nation felt, and profoundly deplored the fate of Mr. Percival, the fact of his murder should not have constituted the subject of his monument; but the circumstances are detailed, and even Bellingham is a principal in the composition. A narrative of this kind can yield nothing poetical; it were enough that his atrocious murder were recorded on the page of history, for after a lapse of forty years that generation that was horror stricken by the crime, has passed away, and the work begins to be considered more with regard to sculptural excellence than as the record of a fearful crime. Too many of these monuments allude rather to the death than to the life of the persons commemorated; more is gained in monumental sculpture by holding up those that have passed away rather to our respect than our sympathy. If a man be not entitled to a memorial in Westminster Abbey as having lived an honour to his kind, he is not entitled to such distinction from merely having died a victim. The statue of Wilberforce shows the subject sitting and absorbed in contemplation. The pose is extremely quaint; it may have been habitual with Mr. Wilberforce, but when the present generation have passed away, and this is no longer remembered, the peculiarities of the work will tell as a false principle against the sculptor. Too much has here been sacrificed to characteristic identity. It cannot be denied that the subject has been one of extreme difficulty for a monumental effigy, but we submit that, with all its ruggedness, something more presentable might have been made of the figure. Chantrey's statue of Sir Stamford Raffles is also a sedent figure; it does not equal the sculptor's best works, though distinguished by many of the best qualities of art. The features are full of thought and argument, and the work is otherwise broad and impressive. Another monument in the north aisle, by Scheemakers, is remarkable for its eccentricity and biographical detail. It is erected in memory of Dr. Chamberlain, who is recumbent on a couch, and circumstanced in a composition in which are embodied weeping cherubs, Fame, Physic, Longevity, &c.; the draperies have been very successfully studied. In the north aisle and the north transept we can instance very clearly the extreme recklessness with which these statues have been arranged. But a little reflection is necessary to show the necessity of avoiding such a contrast as is presented by the two statues, those of Fowell Buxton and of Sir William Follett, but as these sites are entirely determined by their cost, nothing in the present state of things can be done to remedy the evil. Thrupp's statue of Fowell Buxton is entirely overpowered by that of Sir William Follett, by Behnes, which as regards stature belongs to another series. The one figure looks half the size of the other. This is not only destructive of all effect, but a great injustice to sculptors who must submit to have their works destroyed by comparisons which could be so easily avoided. The statue of Sir W. Follett is a work of infinite grace and elegance; the features are composed and expressive, and there are no accessories to detract from the individual importance of the figure. This part of the abbey contains some of the best of the monuments; still, many are overcharged with unintelligible allegory; but the art is of a class superior to that of earlier works which we have noticed. Flaxman's statue of John Kemble as Cato, is not such a production as might have been expected from a man of such transcendant talent; but Flaxman was so great in bas-relief composition, that we are dissatified with anything in any other form short of great excellence. This statue is stiff and heavy, the drapery is too sketchy, and the whole looks unfinished. Chantrey's monument to Horner, although containing so much that is admirable, is not equal to the reputation of the sculptor; on the contrary, the statue of Sir John Malcolm by the same artist, is one of the finest statues of modern times. The commanding pose of the figure, the modelling of the limbs, the expression of the features, in short, the entire work, is beyond all praise. The proximity of such a work is disadvantageous to others near it; not only those of other sculptors, but also those of Chantrey himself. Bacon's monument to General Hope is a production of much elegance: the composition is principally an Indian woman weeping over a sarcophagus, with allusions to colonial government. The statue of Sir Robert Peel, by Gibson, is one of the last that have been placed. This statue in classic drapery, strongly evidences the predilection of this artist in favour of the antique. This is perhaps the most purely classic portrait statue we have; and it is probably the last of this kind that will be executed. The statue of the Marquis of Londonderry wants spirit, character, and language; and Chantrey's Canning is meagre and unsatisfactory, in comparison with the statue of Sir John Malcolm, and even inferior works. In the north transept, and near these works, there are three remarkable monuments,—those of Lord Mansfield, of the first Earl of Chatham, and the composition in memory of three persons—Lord Robert Manners, Captains Bayne and Blair, who were killed in one of Rodney's engagements: these are very costly and imposing

monuments; but, like so many of the best works in the Abbey, they are unfortunately placed. As we propose noticing a few of the works of St. Paul's, we cannot give more space to those in the Abbey. It may be understood that the monuments in St. Paul's are all modern; and they are principally statuesque and symbolical compositions. The observations which we have made on the subject of arrangement and disposition in the Abbey, apply also to St. Paul's. In all similar edifices there are dark and sombre spaces unfit for the exhibition of sculpture; if these remained unappropriated to the last, nothing could be said; but we find comparatively well-lighted spaces unoccupied, while sculptural works of merit are placed in the dark. Near the north entrance, Westmacott's Lord Duncan is one of the artist's best figures, although the drapery is heavy, and the lower limbs want relief; and in the Earl of St. Vincent, by Baily, the head is very much too large; but near the same entrance, the monument by Hopper to General Hay, who was killed at Bayonne, is one of the most remarkable of its class for grave absurdity. The General is seen falling into the arms of a nude athlete, near whom stands a soldier in an attitude of grief; while in the background the troops are advancing to the charge. Of this monument it was remarked by an old Peninsular soldier who was present at the action in which the General was killed, that the incident did not fall out "in that way,—there was no such naked man as that to help him." In the memorial of Picton, Valour is represented by an Ajax-like figure, on whom is leaning Genius, represented by a youth with wings. What a personification of Genius has to do in a work of this kind it is impossible to say. How much more sensible had been a statue with a simple record of the services of this brave man! Rodney's monument, by Rossi, is a work of great excellence;—it shows history and fame discussing the merits of Rodney; but these figures do not in anywise detract from the principal. This statue takes rank in sculpture, with that in painting, in which are classed Sir Joshua Reynolds's portraits: it was erected at a cost of six thousand guineas. In Baily's statue of Sir Pulteney Malcolm, a drapery in the form of a cloak is introduced; this, we submit, enfeebles the figure: in testimony of its superfluity, we need only point to the statue of Rodney, or to others in Westminster Abbey. The cloak has been dragged into sculptural composition *ad nauseam*; we hope it is the ultimate rag of draped composition, and that we have seen the last of it. It is introduced in Campbell's statue of Lord George Bentinck, and in other late works, and generally the persons so represented have never been seen in such attire—but the real reason for its introduction is that the realisation of the figure without such an auxiliary is very much more difficult. Again have we to speak of Flaxman, and this time as the author of the monument of Sir Joshua Reynolds. It is much to be regretted that Flaxman should have ever touched round sculpture; for having seen his "Satan" at Petworth we have seen his best work in this department of Art. This statue of Reynolds had been an unexampled opportunity for a display of power in round composition if he had possessed it, but the figure is mean and unimpressive. The head is too large, and in dealing with the features it had been enough to have presented that version of them, which Reynolds himself has left. The semi-nude statue of Sir William Jones, by Bacon, is a remarkable work, but the drapery supersedes the figure; the head and the intelligence with which the features are endowed constitute a fine study. The figure of Dr. Babington, draped in the robes of a doctor, is remarkable for its chaste simplicity. The work is by Behnes, and in its realisation no more has been attempted than has been most felicitously carried out. One of the windows in the south transept is partially darkened by the monument of Abercrombie, who is seen falling from his horse into the arms of a Highland soldier. It is not a work of merit, but the condemnation of any piece of sculpture to such a place is an exercise of power which ought not to be permitted to abide in the hands of those who thus abuse it. The monument of Sir John Moore, by Bacon, is a striking composition, but it reminds the spectator too immediately of one or two ancient versions of the entombment. Personifications of Valour and Victory are lowering the body into the grave, while the genius of Spain plants the standard of Conquest over the body. We are thus reminded rather of the death than of the life of the man in which there was incident enough for historical bas-reliefs. Baily's statue of Sir Astley Cooper presents a pose something like that of the portrait by Lawrence, but the head cannot be compared in expression with that work, nor is there equal firmness in the attitude. A striking example of the misapplication of classic treatment is shown in the statue of Captain Burges, who was killed at the battle of Camperdown. The figure is nude, and in the act of receiving a sword from Victory; it is also accompanied by allegorical designs allusive to defeat and captivity. At the time in which this figure was executed we cannot tell how it was regarded by the profession, but a nude figure, as a portrait of a captain in the navy is, we trust, the very last thing that would be thought of in these days. The work is by Banks; but Bacon in his statue of Dr. Johnson in the north aisle has committed the same absurdity. It would almost appear that in representing the Hercules of literature, the sculptor has had present in his mind the Farnese edition of Hercules, the son of Jupiter. Reynolds in his portrait of Johnson has expressed deep thought, and has otherwise strikingly pourtrayed the character of the man. Even when every allowance is made for the difference of working from the life as for a portrait, and working from a *post mortem* mask, or from memory, we still think that more might have been made of the head. Flaxman, in his monument to Lord Nelson, yields to the taste of the time in the introduction of Britannia, and the British lion, with allegorical representations of the North Sea, the Nile, the Mediterranean &c.; one hand of Nelson rests upon an anchor stock, which terminates in a coil of cable, and from the other shoulder of the figure hangs a heavy cloak concealing the loss of the arm: this is assuredly an injurious addition, as in comparison to the mass of drapery the figure becomes small. This composition is placed in the nave, and is lighted better than any other work in the cathedral. In Rossi's monument to the Marquis Cornwallis as Governor-General of Bengal, the Marquis is presented wearing the robes of the garter and placed upon a columnar pedestal with personifications of British empire in Europe and Asia, of the rivers Begareth and Ganges, but like all similar arbitrary creations it would be impossible to interpret correctly the signification of these figures without a key to the intentions of the artist. In the personification of Asia there is much elegance. Chantrey's bas-relief to the memory of General Bowes is an example of the recklessness with which monuments are placed by the authorities. The composition is a bas-relief representing General Bowes leading the storming party against the forts at Salamanca. Like every work by Chantrey it is worthy of a good place, but it is placed so high as injuriously to foreshorten the figures. But it is not necessary with so little satisfaction to pursue this inquiry further. It is a matter of congratulation that of late years sculpture has advanced so rapidly among us. We do not mean the taste for sculpture; sculptors have laboured with honour to themselves, despite meagre patronage, but on the other hand it is to be deplored that there is no committee of taste constituted of men of some education in Art, above intrigue, prejudices and partialities, who should have a voice in the examination of designs for public monuments, and to whom should be entrusted the selection of sites for public works: then, and not until then, may we hope to see justice done to public monuments according to their merits. It is altogether unworthy of England that the ultimate tribute which she pays to one of those of her children whom she has delighted to honour should be denied a place in her temple of fame, in default of the payment of a sum of TWO HUNDRED POUNDS.

ART IN CONTINENTAL STATES.

PARIS.—The demands for space at the "Palais de l'Industrie" are very numerous, and exceed greatly what was expected; the Department of the Seine, which in the exhibition of 1849 had 2850 exhibitors, has sent in for that of 1855, 6248 applications for space. Foreign countries also are not behind-hand, so that appearances are in favour of a splendid show of artistic and manufactured works. The painters, sculptors, &c., are also busy doing their utmost to meet worthily the invitations of the government.—We have to announce the death of several artists; among them that of Duval de Camus; he was a painter of considerable merit in the *genre* style, and small portraits; he is one of the French artists who has been the most reproduced by lithography and engraving; he was much beloved by his contemporaries, being of a kindly liberal nature; he lived retired as Mayor of St. Cloud, where his *atelier* often united the artistic celebrities of the capital; he was a member of the orders of the Legion of Honor and of Leopold. Adrien Guignet has also been cut off in the prime of life; his style of painting resembled, in some respects, Salvator Rosa's; he was a clever artist, and a powerful colourist; a painting by this artist is in the collection of her Majesty. Prosper Bacciet, another artist of talent and a constant exhibitor at the annual *salon* in Paris, is also among those who have been taken away; he painted principally oriental scenes, figures, and landscapes. To these we must add, M. Van Tenac, president of the "*Comité central des Artistes Industriels.*" This gentleman, although not an artist by profession, deserves mention here as an enthusiast in Art, and a clever administrator, well versed in the knowledge of the good to be derived from it. Paolo Toschi, the celebrated Italian engraver, is also dead; he was associate member of the Institute, having succeeded his celebrated compatriot Longhi.—The portion of the Louvre destined for the exhibition of paintings of 1855, will be completed in time for that purpose, and will offer to foreign nations an idea of the grand appearance that building will have when finished. The northern portion will only be completed by the end of the year.—The *plafond*, executed for the bedchamber of the Empress by M. F. Benon is now finished; it is in the style of Boucher. The subject represents Flora sending to earth by one of her beautiful messengers the rose named "La Reine Hortense;" groups of nymphs, children and flowers, beautifully executed, accompany a medallion of the mother of the Emperor; it is a work of merit.—The statue of the Emperor, executed by the Comte de Nieuwerkerke, has been erected in the principal place of *Napoléon Vendée*.

WOOD ENGRAVING.
F. BÜRKNER, OF DRESDEN.

It is a very characteristic feature of arts and manufactures, as well as, unfortunately, of society, at the present day, that on all sides there is a striving to usher something into the world in such a guise as shall cause it to seem of another and higher class than that to which it really belongs.

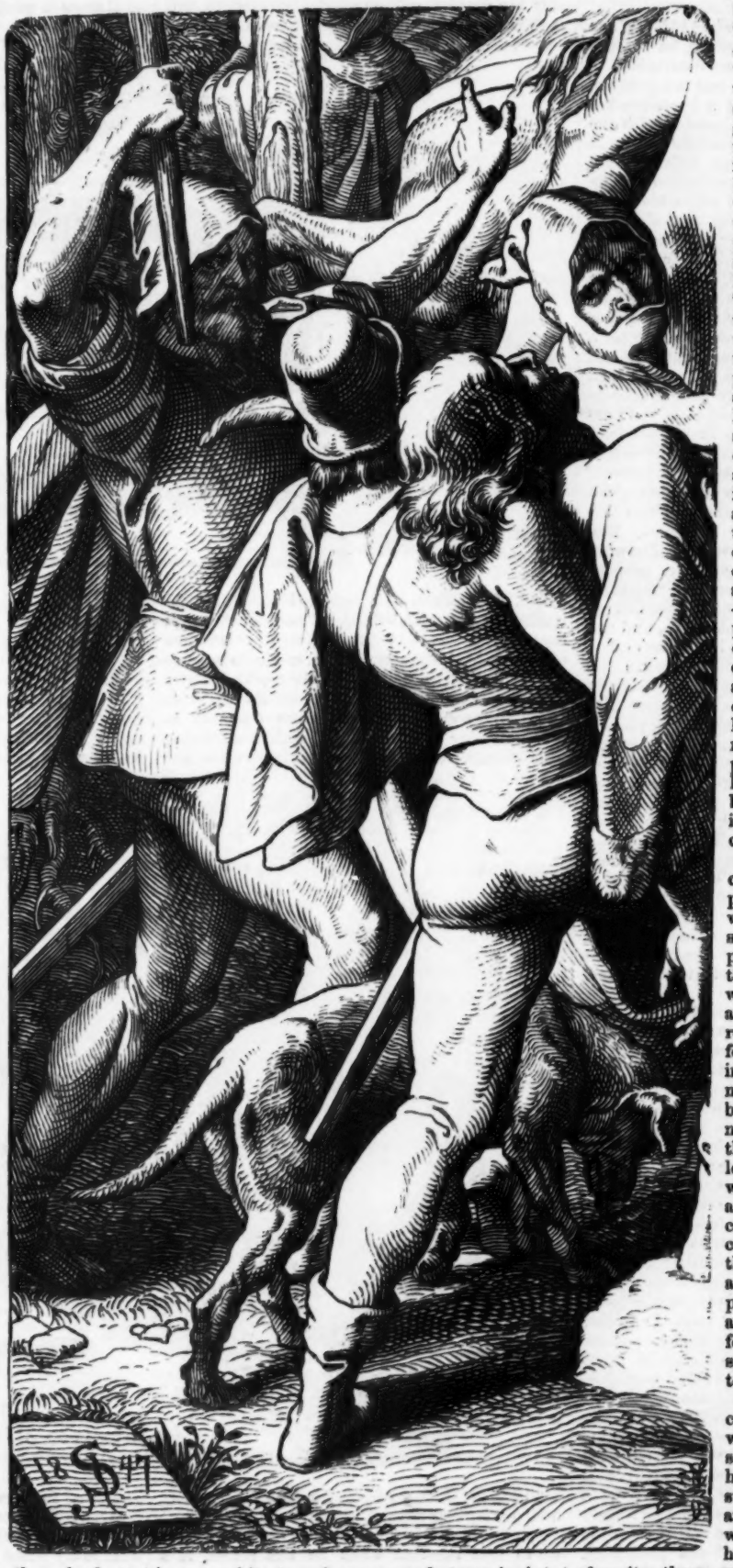
To achieve an unexpected result with uncongenial means, always seems a grand desideratum. Surprise is thus excited; and the amount of wonderment called forth becomes at last the standard of success.

Each natural production employed by the skill of man has its own peculiar attributes; and cotton, wool, stone, or dull lead possesses each some quality of its own which, after all, neither flax nor silk can offer: which neither the finest marble nor the noblest metal is able to supply. Yet wool is not the less valuable because it is without the gloss of silk; nor lead as being less hard than gold. Thus each art, and each department of Art, has its own province assigned it, *and therein it should remain*. It is as much an encroachment when water-colour tries to work itself up to look like oil painting, as when a temporal potentate invades, in order to annex, the territory of his neighbour.

The rage, however, for a certain artistic sleight of hand, has seduced many a one to endeavour to attract attention by overleaping his lawful boundary, and by attempting to scale forbidden heights. A genuine, a right feeling for Art, will never encourage this. The true musician would much rather hear a fantasia performed on the four strings of a violin than on one, and would also like better the instrument's legitimate tones than any others it might attempt to imitate. Why should we not be content with the exquisite freshness, the bright transparency, which water-colour, and only water-colour, can give, without striving after the "force" belonging to a large canvas? Yet it is not continued attempts to reach still greater excellence that we deprecate, but the pursuit of "progress" in a false direction. Never, whether the object to be perfected be an art, a flower, or a manufacture, should its original attributes be lost sight of. We may not endeavour to make it put off or belie its original nature: a poem is not to give, with the description of a battle, the sounds also of the fray; and as to a black rose, instead of being a triumph for the horticulturist, it is rather an abortion and an abomination.

Such aberrations, it may be said, are useful inasmuch as they stimulate exertion, and thus lead to unlooked-for results; just as the pursuit of alchemy and the philosopher's stone, caused many a hidden wonder to be revealed.

The defence only shows that here also, as in all evil, there is a certain modicum of good. But we oppose the tendency as being false in principle, vicious in its consequences, and therefore pernicious in its results. And it behoves us the more to keep this in view, because such bias shows itself whithersoever we may turn: in our architecture, in our manufactures, in Art, in music, and in social life: each attempts something more than what is its legitimate scope; and thus a false seeming meets us at every step we take.



It has often struck us, how much this is the case with modern woodcuts. Those of the present day have lost all the characteristics which were once, and still ought to be, an essential part of their very nature. They are no longer confined to a certain simplicity of subject, representing it with bold lines, clearly and plainly. The drawing is now complicated, and it must have "effect." Those qualities for which wood was chosen instead of metal, are not regarded; and the peculiar features which each one sought in the woodcut we should now look for in vain. Formerly, when the wooden block was taken instead of the copper plate, the two substances being so different, the artist adapted his work to the new material. The wood had properties which the metal had not, and his aim was to profit of, not to bend them to another opposite purpose. The new appliance of a wooden block was a boon to him, and he accepted it as such. Not only could the drawing be printed off as easily as type, and side by side with it, but to work wood was itself an easier process, and hence the woodcut print was producible at comparatively small cost. This circumstance—the smaller cost in coin and labour—was considered no unimportant advantage attendant on the new process. If, however, the woodcut is to imitate an engraving, such advantage can no longer exist; not at least in the same degree as might be the case if the proper province of the woodcut had been defined, and the boundary line which separates it from engraving were strictly observed.

There is something very contradictory in the mode of proceeding with regard to woodcuts in this country. We seek for, and purchase at high prices, those productions of the old artists who raised wood-cutting to its fitting place as an Art: productions, be it remembered, that are admired for the very qualities of which in modern woodcuts there is no trace. We assert them to be master-pieces; yet we do not quit our road to strike into the path that led to such excellence. Nor will it be otherwise until a better acquaintance with the material used causes a *just* appreciation of its capabilities: the work will then be loved for its own sake and its own merits; an honest pride will be felt in the calling, and there will be no longer a foolish striving to elevate it to spheres where it has no claim to enter.

A German artist, with whose career and with whose works we have been made acquainted, seems to us to have kept the higher aims here advocated steadily in view; carefully avoiding those allurements by which, as we think, so many have been led astray. As in adversity those qualities are often developed which give most strength to our moral being, so too it is not unfrequently the case that the very difficulties which a seemingly unpropitious fortune flings in the way of the acquirement of an

Art, eventually prove aids to which much after-efficiency is owing. This is strikingly manifested in the career of F. Bürkner, of Dresden; and as there are many circumstances of his artistic life which are interesting, we shall here combine a biographical sketch with those remarks which it was at first our purpose to give on his works alone.

Bürkner was born at Dessau in 1818. When the time came to choose a calling, he at once declared for a soldier's life, and determined to enter the cavalry. But as this was not possible, he began to qualify himself for a horse-breaker or riding-master. Becoming disgusted with the treatment he received from those above him in authority, he resolved to be an artist, having partly been led to this determination by an exhibition the Art Union of his native town had opened; and the sight fully awakened all those feelings which, never quite dormant, had occasionally showed themselves in the drawings and sketches of his leisure hours. A chance incident determined the particular direction his artistic turn should take. His father was Director of Police; and having once showed his sons a counterfeit seal of his own bureau, cut in wood, which having been discovered in time was seized by the authorities, the elder boy took a fancy to imitate it. The attempt succeeded beyond expectation; and although this first work was unrelentingly ordered to be thrown into the fire, still the younger brother had been a witness of the other's success, and the impulse was given to proceed in the same direction. From this moment he became a cutter in wood. The embryo artist, undirected, unaided, not knowing himself what it was he sought, but groping about, as it were, in the dark for some object to serve as guide, had now an aim. His box of bricks furnished him with wood-blocks, and the machine for stamping papers in his father's office was his printing press. At first, of course, the simplest forms only were attempted, copied from picture-books: the instruments used were also very primitive, being merely the ordinary pocket-knife of a school-boy. His father seeing his success, favoured this bias, and gave him a set of instruments, of the coarsest sort, however, such as were used in cutting the patterns of the paper-hangers' blocks. Yet with these he copied very fairly old cuts of Schaufflin, Beham, and Durer, which his drawing-master placed before him. It is perhaps owing to his having been obliged, for want of tools and instruction, to confine himself to the simplest subjects for a long time, and thus learn to produce a correct and careful outline even under disadvantageous circumstances, that the works of his riper years show their chief excellence.

But his wish was to be a painter; and as in his native town no one had more idea than himself of the preparation that was necessary for such a career, he set off on foot for Dusseldorf in November, 1837. The schools were full, but his attempts in wood-cutting awakened an interest in the youth, and he was soon placed in Professor Sohn's school of painting. For two years he studied with diligence, yet his old favourite pursuit was not neglected. He copied more difficult pieces of Durer and Holbein; and, pleased with his efforts, two artists made original drawings for him which he was to cut in wood. This was indeed an encouragement; and with redoubled zeal he applied himself to his work.

While at Dusseldorf he lodged in the house of a carpenter; a man it would seem of superior skill in his handicraft, and this chance circumstance proved of no small importance in Bürkner's after life. For in the carpenter's workshop he obtained an intimate acquaintance with the material on which he later was to work: in handling that material he also used instruments unknown to him before, and when these were insufficient for his purpose, he invented new ones. That simple workshop proved a good school for him, contributing perhaps as largely to his artistic education, as the copies from the living model or the lectures of the professors. Indeed it has often occurred to us that one especial prerogative of genius seems to be the gift of turning every chance incident to good account.

It was at this period that the brothers Wigand, the Leipsic publishers, undertook the illustration of the "Niebelungen Lied," and obtained for this purpose the assistance of Professors Hubner and Bendemann. Our young artist was now to show what he could do: he, who had never once seen the operation of wood engraving, or even a wood engraver, who had only his clumsy self-invented instruments, and as to the use of a burin had not even the most remote idea of such a tool; he now, all at once, was to make his appearance before the public. But diligence and devotion to his work conquered every difficulty, and to his great astonishment his first attempts were actually accepted. His success as well as other circumstances determined him at once to choose this department of Art as a profession. He had now become acquainted with other engravers—Ruzelmann,

Vogel, Kretschmar—all occupied with the illustrations of the "Niebelungen," and for the first time he was aware of the awkward clumsiness of his own manipulation. In order to acquire the technicalities of his art, he worked under the direction of Ruzelmann, in Berlin, and, strangely enough, he found more difficulty in accomplishing a given task with the fitting instruments, than he had done with the clumsy tools at his disposal hitherto. Commissions now came in in plenty; the much loved painting though pursued at every leisure moment, was forced into the background, and new connections and new duties soon obliged him to give it up entirely. Bürkner in his turn became a teacher; young artists placed themselves under his direction, and finally urged and encouraged by the booksellers of Leipsic, he

founded in 1846, a school for wood engraving, and was by one consent chosen as its head.

We have thus followed the career of our artist up to that moment when he was placed in a position to pursue a course of his own; when he no longer found himself obliged to adopt that one which circumstances prescribed. The training he had gone through was good of its kind; and it was wholesome. Few men perhaps came so well prepared for the particular work to be done, as was here the case with Bürkner. The difficulties he had met with in his own short-comings, admirably fitted him to be a guide to others. Few also had begun their career as wood engravers with such a store of artistic acquirements. He from his outset had seen only the best models: the studies made generally for a higher department of Art were, in his case,

brought to bear on the production of a good woodcut. Thus equipped, let us see how the "inner man" profited by his past experience, and to what purposes he employed his success: whether his school was really an "academy," or if he turned it into a mere factory for furnishing the supply to an increasing demand? let us see the view he takes of Art, and of *his* art in particular; let us discover whether he looks on it as a mere money-making speculation, or whether he considers the artist—the initiated one—imperatively called on to disseminate only what is good and genuine; not to pander to a corrupt taste, but heartily to strive for its elevation and improvement?

Bürkner had remarked that although the number of wood engravers was greatly on the increase, there was notwithstanding a very perceptible scarcity of such as had received an artistic education. Of those well skilled in the technical part of their profession he found engravers in plenty; but very few who were able to copy exactly and *practically* on the block the drawing they were afterwards to execute. For the artist generally makes his design on paper, and it is rare to find one who likes to, or indeed can, transfer his conception at once to the wood. *It was the knowledge required for the preparatory process, before the actual work of engraving begins,* of which he found the greatest dearth. Now it was just this initiatory work with which his own early education had made him well acquainted. The circumstances that influenced his development had led, or rather forced him to the practical, artistic side in the exercise of his art. He had learned the importance of such education, and the high advantage it afforded its possessor. He felt that this was the grand desideratum for all those who exercised his profession; but he was aware too that it was the one thing least often found. This deficiency could not be remedied by merely pointing out the evil. Some one must undertake *to do* what hitherto had been left undone. But who, it might fairly be asked, with a training to qualify him for this task, would renounce the honours to which he might surely look forward, and become a teacher in order to show others the way to excellence and fame? Who would be willing, after having passed through the drudgery of apprenticeship, and when the long-sought skill was at length attained, to give up the golden leisure which as master-craftsman he possessed?

Bürkner determined to do so. It was not that his sight had grown dimmer, or his hand less steady, or his pleasure in wood-engraving become less. His love for his art was in nowise diminished; on the contrary, it was the great love he bore it which impelled him to the sacrifice. On looking back upon his own career he could not but perceive that he, above most men, was specially fitted to do the business which there was such need should no longer be neglected. The seemingly adverse circumstances of his early career had opened to him ways for instruction, of which it was absolutely necessary others should profit. Here was a wide field of usefulness for him to enter upon; and with nought of selfishness, but with a total negation of self, he with all his energy set to work where he could be of most use. Not only was a high sense of duty shown in acting thus, but a true workman-like feeling; the feeling which inspired those good workmen of past centuries, who loved their work for its own sake alone. This was acting in the true spirit of an artist.

There are two things which Bürkner has always kept steadily in view; first, to awaken a taste for Art in the people, to direct and improve it by furnishing the most artistic adornment possible, even for the most ordinary literature; and, secondly, by means of single, large, purely artistic works to obtain for wood-cutting a higher rank than it now holds, to win a fitting station for its peculiar excellencies, and to cause its productions to be valued again as genuine works of Art.

That the first of these projects has been fully and worthily carried out there are proofs in abundance. The "Jugend Kalendar," projected by Bürkner, and continued for eight successive years, affords one of the most charming specimens of the way in which he sought to realise his purpose. Where yet have we seen a book for the young in which such genuine Art and such excellence in execution may be found united? Then again, the "A. B. C. Buch," of Reinick, the "Ammenuhr," and a number of children's books, the illustrations of some also designed by him, published at Leipsic and Breslau. Many of these, from the "Jugend Kalendar" especially, have been copied *by dozens* into juvenile works published in England and America; and one of the most successful of these (English) publications—one received with unbounded favour by the public and the press—is filled from one end to the other with fac-similes of Hübner's work.

These very illustrations have already given a quite different character to such works. The original drawings, having in many instances been furnished by the first masters, the composition, though ever so simple, is still artistic; there is,

too, a correctness of outline, especially in the human figure, which obliges the English artist, whose illustration appears on the same page, to pay more attention to proportion than he had done before.

Here is another proof of the vital power of the "good." It is never lost, let it fall on what soil it will; and though it may not spring up and blossom quickly, it is, nevertheless, sure at some future time to bring us fruit. It is really often wonderful how, when a good principle has been put in action, a result will show itself after long years, in some distant quarter where no person had once thought of looking. So in the present instance do we see the good which one man contemplated for his own country, becoming, by a strangely circuitous road, a benefit never calculated upon to other distant lands. The truth is, whatever is innately good, has an expanding, generating, vivifying power. What is good is an entity; it has being, it has an existence, and goes on existing; and hence, perceptibly, or imperceptibly, stands in connection with all around, exercising in its degree, the

influence which all existence reciprocally causes to be felt.

Such is the beauty and the marvel of good words and good actions: their range is absolutely without bound, and is incalculable: no man can tell whither they may not reach.

Thus unconsciously has Bürkner been carrying out his project on a wider field than he ever meditated. He is raising the standard of such works in England as well as in Germany; and if Mr. Addey (of Bond Street) continues furnishing our little ones with those exquisite picture-books he has given them lately, there must be an end for ever to the paltry prints we used to see, for even the child of ten years old will have learned to discard them.

The larger number of these, as well as of the other greater works, were all drawn and corrected by Bürkner himself. He was, moreover, the originator of many of them. Of the most indeed, it may be said he was the indirect cause of their springing into existence. For the

circumstance that the Dresden artists had now an opportunity offered them of having their works satisfactorily cut in wood, and that too under their own eyes, was an inducement to many to execute drawings which otherwise would never have been commenced. In this wise the works above mentioned were called into life, as well as Rethel's "Todten Tanz," the "Balladen Buch," and others.

It is also a merit not to be overlooked, and one for which the public owe Bürkner many thanks, that by the impetus he gave to wood-engraving such men as Professor Richter, Hasse, &c., were induced to employ their genius as illustrators. Professor Richter's exquisite drawings first attracted attention to Dresden: but it was especially the good feeling and intimate connection existing between Bürkner and the artists of this city, which before long caused the "Dresden School" to be spoken of whenever reference was made to the art of wood-engraving in Germany.

Gaber, who has become no mean rival of Bürkner, was a long time his pupil. The talent of many a striving youth has Bürkner fostered, and, with his thoughts always directed to one aim, he has led it on till proficiency was attained in designing or engraving. He never allowed himself to be deterred by the thought, "But am I not training up competitors?"—he only told himself, "You are furthering Art."

Of the larger works which he himself has executed, we may mention that important one, part of which we give here: "The Corpse of Siegfried transported to Worms," which Professor Schnorr von Carolsfeld designed at Bürkner's particular instigation. It is a production of which—and we say it advisedly—Dresden has reason to be proud. Here we see the true province of wood-engraving. The more we examine this fine woodcut the more numerous are the excellent qualities we discover in it. The execution, as such, is admirable: but we bestow yet greater admiration on the treatment and handling of the work; nor do we hesitate to assert that without such a thorough artistic education as Bürkner has received, would he have been capable of achieving it. Here is not mere skilful manipulation: there is right "feeling" betrayed in the adaptation of a different treatment to different parts of the picture.

Besides this he undertook another considerable work, "Die Bibel in Bildern," after designs by Schnorr; also a copy of Holbein's old Testament, published at his own expense. Rethel's "Dance of Death" is well known in England. The various hornbooks, calendars, prints of animals, especially of birds, after Hasse, illustrated songs and ballads, large figures, engravings, in short, of every description that have issued from his atelier, have tended to found the reputation of the Dresden school, and to place it on a level with any of its contemporaries. C. B.

WOOD CARVING FOR BOOK COVERS.

We have been supplied with the appended wood engraving by M. Armengaud, of Paris. It cannot fail to be acceptable to our readers, not only as a very beautiful example of the Art, but as a suggestive design, which may be profitable to many. It is engraved from a book-cover, carved in box-wood, but we are not aware of the source from which it has emanated. It appears to us, however, that several of our Art-

manufacturers may with advantage borrow from it, and it is with this view we publish it. It is by the study of good models that excellence is to be attained; hereafter, it will be our business, more especially than it has of late been, to supply examples of unquestionable worth.

THE DOMESTIC MANNERS OF THE ENGLISH

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

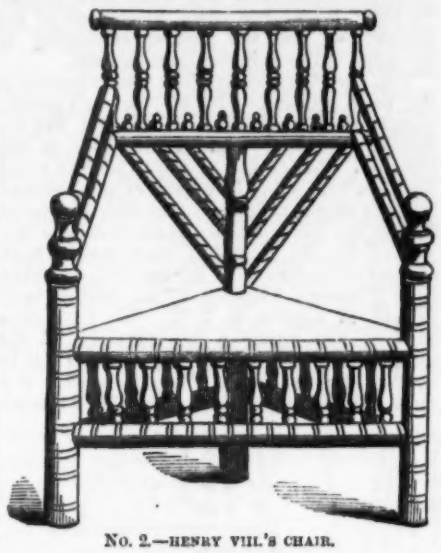
XVII.—HOUSEHOLD FURNITURE.—THE PARLOUR.—THE CHAMBER.

As social peace and security became more established in the country, people began to be more lavish in all the articles of household furniture, which became much more numerous during the period of which we are now treating. It also went through its fashions and its changes, but in the progress of these changes it became less ponderous and more elegant. Until the middle of the sixteenth century, and perhaps later in some parts of the island, where social progress was slower, the old arrangements of a board laid upon trestles for a table still prevailed, though it was gradually disappearing; and, although the term of "laying" the board in a literal sense was no longer applicable, it has continued to be used figuratively, even to our own times. Richard Kanam, of Soham in the county of Cambridge, whose will was proved so late as the 12th of April, 1570, left, among other household furniture, "one table with a payer of tressels, and a thicke forme." The first step in the change from tables of this kind appears to have been to fix the trestles to the board, thus making it a permanent table. The whole was strengthened by a bar running from trestle to trestle, and ornamental wood-work was afterwards substituted in place of the trestles. A rather good example of a table of this description is given in the accompanying cut (No 1),

No. 1.—TABLE OF SIXTEENTH CENTURY.

taken from that well known publication, the *Stultifera Navis* of Sebastian Brandt. This, however, was a clumsy construction, and it soon gave way to the table with legs, the latter being usually turned on the lathe, and sometimes richly carved. This carving went out of use in the unostentatious days of the Commonwealth and the Protectorate, to make way for plain table legs, and it never recovered its place.

We have seen already that in the latter part of the previous century, in the chairs and stools, the joinery work of Flanders was taking the place of the older rude and clumsy seats. This taste still prevailed in the earlier half of the sixteenth century, and a large proportion of the furniture used in this country, as well as of the earthenware and other household implements, during the greater part of that century, were imported from Flanders and the Netherlands. Hence, in the absence of engravings at home, we are led to look at the works of the Flemish and German artists for illustrations of domestic manners at this period. The seats of the description just mentioned, were termed joint (or joined) stools or chairs. A rather fine example of a chair of this work, which is, as was often the case, three-cornered, is preserved in the Ashmolean Museum at Oxford, where it is reported to have been the chair of Henry VIII, on what authority I know not. It is represented in our cut (No. 2). These "joined" chairs and stools were laid aside for furniture of a more elegant form, which was used during the reign of Elizabeth and her immediate successors, and of which examples are so common that it is hardly necessary to give one here. This fashion appears to have been brought from France. An example of rather peculiar style is given in our cut (No. 3.) taken from a picture



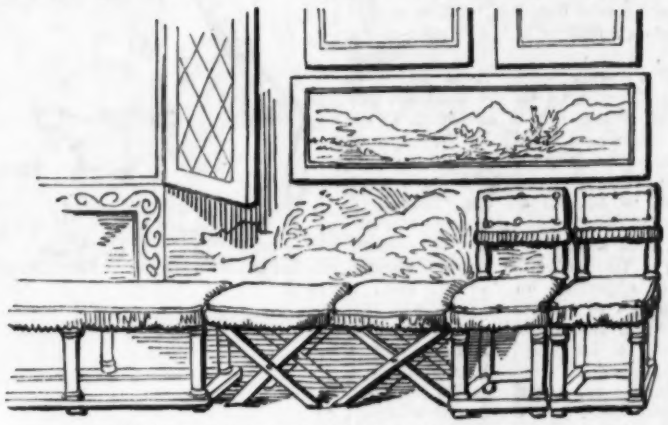
No. 2.—HENRY VIII.'S CHAIR.

executed in 1587, representing Louis de Gonzagues Duke of Nivernois.

Hitherto the cushions were merely adjuncts to the chairs, but by another advance in convenience the cushion was soon made as a part of the chair or stool, which at the same time became simpler in form again. Our cut,

No. 3.—CHAIR OF DUKE DE NIVERNOIS.

No. 4, taken from one of the prints of Abraham Bosse, dated in 1633, represents the general



No. 4.—STOOLS AND CHAIRS OF THE AGE OF CHARLES I.

character of the chairs and stools used in France at that date, as they are represented in the works of this artist, and also the manner in which they were arranged round a room when not in use. On the left appears the end of a cushioned bench, which was generally of the length of two or three stools, and appears as a common article of furniture. Among other articles of furniture now introduced was the couch, or, as we should call it, the sofa. This was called, in the age of Shakespeare, a day-bed, and appears to have been in some discredit, as an article indicating excess of luxury. Large cupboards, usually termed court-cupboards, and often very richly carved, were now in general use, for containing, under lock and key, the plate and other valuables. In allusion to the carvings on these cupboards, which usually consisted of faces more or less grotesque, and not very artistically executed, Corbet, in his *Iter Boreale*, speaks of a person—

> With a lean visage, like a carv'd face
> On a court-cupboard.

The sixteenth century was especially the age of tapestries, and no gentleman could consider his rooms furnished if they wanted these important adjuncts. They were now elaborately worked into great historical pictures, sacred or profane, or mythological or other subjects, to suit the varieties of tastes. Sir John Elyot, in his "Governor," reminds his readers that "semblable decking oughte to bee in the house of a noblemanne, or man of honoure; I meane concerning ornaments of hall and chambers in arras, painted tables, and images concernynge historyes, wherein is represented some monument of vertue most cunningly," &c. At the commencement of the seventeenth century this practice was already beginning to go out of fashion, and it was not long afterwards that it was entirely laid aside: and the walls were again covered with panels, or painted or whitewashed, and adorned with pictures. In our last cut, of the date of 1633, we see the walls thus decorated with paintings.

The rapid social revolution which was now going on, gradually produced changes in most of the articles of domestic economy. Thus, the old spiked candlestick was early in the century

No. 5.—A CHANDELIER OF THE SIXTEENTH CENTURY.

superseded by the modern socket candlestick. The chandelier represented in our cut, No. 5, taken from one of Albert Durer's prints of the

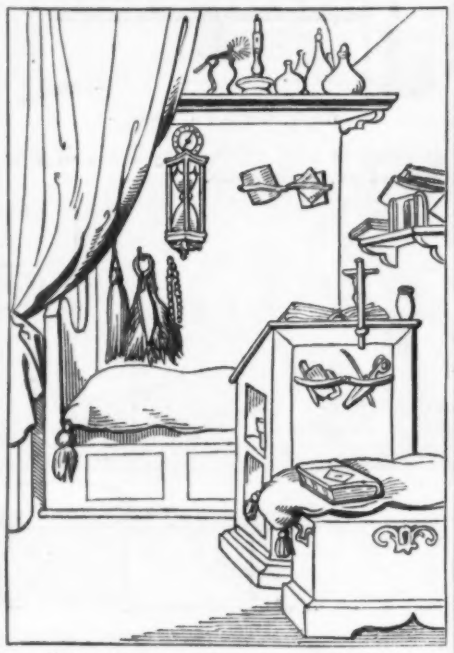
Life of the Virgin, published in 1509, in its spikes for the candles and its other characteristics, belongs to a ruder and earlier style of household furniture, and has nothing in common with the rich chandeliers which now began to be used.

The parlour appears in the sixteenth century to have been a room, the particular use of which was in a state of transition. Subsequently, as domestic life assumed greater privacy than when people lived publicly in the hall, the parlour became the living room; but in the sixteenth century, though in London it was already used as the dining-room, in the country it appears to have been considered as a sort of amalgamation of a store-room and a bed-room. This is best understood from the different inventories of its furniture which have been preserved. In 1558, the parlour of Robert Hyndmer, rector of Sedgefield, in the county of Durham, contained—"a table with a joined frame, two forms, and a carpet; carved cupboards; a plain cupboard; nine joined stools; hangings of tapestry; and a turned chair." In the parlour at Hilton Castle, in the same county, in 1559, there were—"one iron chimney, two tables, one counter, two chairs, one cupboard, six forms, two old carpets, and three old hangings." In 1564, Margaret Cotton, a widow of Gateshead, had in her parlour,—"one inner bed of wainscot, a stand, a bed, a presser of wainscot, three chests, a Dantzic coffer," a considerable quantity of linen and cloth of different kinds, and for different purposes, "tallow-candle and wood dishes, a feather bed, a bolster, and a cod (pillow), two coverlets, two happgings (coverlets of a coarser kind), three blankets, three cods (pillows), with an old mattress, five cushions, a steel cap, and a covering, a tin bottle, a cap-case with a lock." In the house of William Dalton, a wealthy merchant of Durham in 1556, the parlour must have been very roomy indeed to contain all the "household stuff" which it holds in the inventory, namely, "a chimney, with a pair of tongs; a bedstead close made; a feather bed, a pair of sheets; a covering of apparels; an 'ovese' bed; a covering wrought of silk; a cod (pillow), and a pillow-bere; a trundle-bed, a feather bed, a twilt (quilt), a happing (coverlet), and a bolster; a stand-bed, a feather-bed, a mattress, a pair of blankets, a red covering, a boulster, and curtains; eight cods, and eight pillow-beres; seven pair of linen sheets; eight pair of strakin (a sort of kersey) sheets; six pair of harden (hempen) sheets; thirteen yards of diaper tabling; ten yards and a half of table-cloth; twenty-one yards of towelling; four hand towels; two dozen napkins; five pillow-beres; two head sheets; a pair of blankets; two 'overse' beds, and three curtains; a cupboard; a table, with a carpet; a counter, with a carpet; a Dantzic chest; a bond chest; a bond coffer;

No. 6.—A DYING MAN AND HIS TREASURE.

an ambry; a long settle, and a chair; three buffet stools; a little stool; two forms; red hangings; a painted cloth; three chests; a stand-bed, a pair of blankets, two sheets, a covering, and two cods; an 'ambre call.'" In 1567, the parlour at Beaumont Hill, a gentleman's house in the north, contained the following furniture. "One trundle bed, with a feather bed, two coverlets, a bolster, two blankets, two carpet table cloths, two coverlets, one presser, a little table, one chest, three chairs, and three forms." In other inventories, down to the end of the century, we find the parlour continuing to be stored in this indiscriminate manner.

This period also differs from former periods in the much greater number of beds, and greater abundance of bed-furniture we find in the houses. We have often several beds in one chamber. Few of the principal bedrooms had less than two beds. The form of the bedstead was now almost universally that with four posts. Still in the engravings of the sixteenth century, we find the old couch-bed represented. Such appears to be the bed in our cut (No. 6.), taken from Whitney's "Emblems," an English book printed at Leyden in 1586. We have here another, and rather a late example, of the manner in which money was hoarded up in chests in the chambers. The couch-bed is still more distinctly shown in our cut (No. 7.) taken



No. 7.—A BED-CHAMBER AND ITS FURNITURE.

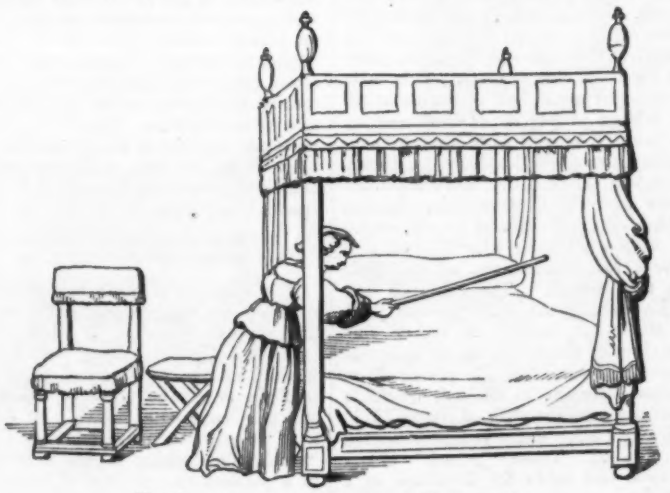
from Albert Durer's print of St. Jerome, dated in 1511. This print is remarkable for its detail of the furniture of a bed-chamber, and especially for the manner in which the various smaller articles are arranged and suspended to the walls. Not the least remarkable of these articles is the singular combination of a clock and an hour glass, which is placed against the wall as a time piece. This seems, however, to have been not uncommon. A time-piece of the same kind is represented in our cut (No. 8.), which is taken

No. 8.—A TIME-PIECE, &c.

from a print of St. Jerome at prayer, by Hans Springen Kelle, without date, but evidently belonging to the earlier half of the sixteenth century. The method of suspending or attaching to the walls the smaller articles in common use, such as scissors, brushes, pens, papers, &c., is here the same as in the former. Our next cut, from a print by Aldegraver, dated in 1553, represents evidently a large four-post bedstead, which is remarkable for its full and flowing

No. 9.—A BED OF THE SIXTEENTH CENTURY.

curtains. The plate appears here to be kept in the bed-chamber. Chests, cupboards, presses



No. 10.—A BED OF THE SEVENTEENTH CENTURY.

&c. become now very numerous in the bedrooms, and we begin to meet with tables and chairs more frequently. In 1567, the principal chamber in the house of Mrs. Elizabeth

Hutton, at Hunwick, contained the following articles:—"In napery, in linen sheets, sixteen pair; certain old harden (hempen) sheets, and sixteen pillowberes; two Dantzic chests, a little chest bound with iron, a candle chest, and another old chest; a press with two floors and five doors; a folding table, seven little cushions, and two long cushions of crool (a sort of fine worsted) wrought with the needle, and a carpet cloth that is in working with crools for the same; six feather beds, with six bolsters, and a coarse feather-bed tick; eight mattresses, and nine bolsters; twelve pillows, twelve pair of blankets, and six happings; twenty coverlets, three coverings for beds of tapestry, and two of dornix (Tournay); a carpet cloth of tapestry work, five yards long, and a quarter deep; five standing beds, with cords; two testers with curtains of saye, and two testers with curtains of crool." In the principal chamber in the house of lady Catherine Hedworth, in 1568, the following furniture is enumerated:—"One trussing bed, one feather bed, one pair of blankets, one pair of sheets, one bolster, one pillow with a housewife's covering, four pillows, two Flanders chests, one almery, two cupboards, three coffers, two cupboard stools, three buffet forms, one little buffet stool, two little coffers, five mugs, three old cushions." The principal chamber of Thomas Sparke, Suffragan Bishop of Berwick, whose goods were appraised in 1572, was furnished with the following articles:—"A stand-bed, with a testron of red saye and fringe, and a truckle-bed; a Cypres chest, a Flanders chest, a desk, three buffet stools; the said chamber hung with red saye." At Crook Hall, in the suburbs of Durham, in 1577, the principal chamber contained three beds; another chamber contained four beds; and a third two beds. These lists furnish good illustrations of the prints from which we have already given extracts.

Our cut (No. 10.), represents the usual form of the bedstead in the seventeenth century, and the process of "making" the bed; it is taken from a print by the French artist, Abraham Bosse, of the date 1631. Another of his prints, of the same date, has furnished us with a sketch of a bedroom party, which is no unapt illustration of domestic manners in the seventeenth century.

No. 11.—A BEDROOM PARTY.

COPYRIGHT IN FOREIGN ART.

The important decision of the House of Lords in *Jefferys* v. *Boosey*, negativing the right of a foreign artist to any protection against piracy in this country, has revived public attention to this branch of the law. That decision, opposed, as it is, to the opinions of a majority of the English judges, delivered recently in the House of Lords, and previously in the Exchequer Chamber, shows the complete uncertainty of opinion among lawyers themselves. As the entire subject must, at some early period of the next session of Parliament, undergo discussion, and, probably, be placed upon some certain and satisfactory footing by legislative enactment, it may be useful to consider shortly the precise state of the question. "Certainty," says Sir Edward Coke, "is the mother of repose;" but the interests involved in the copyright question, the extremely subtle nature of the property acquired by mental discovery, and the want of some bold and comprehensive intellect, equal to the task of legislation, have for a long series of years, we fear, deprived authors and artists, having anything to do with the subject, of many nights' and days' "repose." To those who are not lawyers, the distinction between real and personal property is somewhat obscure in its meaning; but when to these we add property in ideas, of a nature intangible and invisible, and closely bordering on the metaphysics of Berkeley and Hartley, it is, perhaps, not to be wondered at that the bench of English judges is at this moment nearly equally divided upon the law of copyright.

It is to be regretted that, in consequence of some delay in printing the opinions delivered by the judges in the House of Lords, we are unable to avail ourselves of the learning and instruction to be derived from so valuable a source. From an early report of the judgments of the Lord Chancellor, Lord Brougham, and Lord St. Leonards, and the arguments of Sir Fitzroy Kelly, Mr. Sergeant Byles, Mr. Raymond, Mr. Quain, and Mr. Raymond, the counsel who argued the case before their lordships (very fully given in vol. 23 of the *Law Times*), we hope to present an analysis which may prove interesting to the artistic world, to whom legal technicalities would be not merely dry and uninviting, but, perhaps, in many respects, unintelligible.

In former numbers of this journal, from the case of *Prince Albert* v. *Strange*, down to the present appeal, care has been taken to present concisely the various decisions and *dicta*, as well as the legislative changes in reference to this subject. The case now finally decided by the House of Lords arose thus:—The plaintiff, Mr. Boosey, claims to be the proprietor, by assignment, of the copyright of a musical composition, being the air "Come per me, Sereno Recitativo e Cavatina nell' Opera La Sonnambula, del' V. Bellini." Mr. Boosey having purchased an assignment of the copyright in England of Giovanni Ricordi, an alien residing in Italy, duly entered the same at Stationers' Hall, pursuant to the copyright statute, 5 & 6 Vict., c. 45. The defendant, Mr. Jefferys, having also published the air, he was sued at law for the piracy. The trial took place in 1850, before the present Lord Cranworth (then Mr. Baron Rolfe), who directed the jury to find a verdict for the defendant, his lordship being of opinion that the evidence was not sufficient to sustain the plaintiff (Mr. Boosey's) copyright title, or, indeed, any copyright whatever in England. The plaintiff impeached this direction of the learned judge before the Exchequer Chamber, who decided that his direction was wrong; and another trial was ordered. The defendant Jefferys, however, as he was entitled to do, brought the case by appeal before the House of Lords, upon the question of copyright or no copyright. The facts were, that the musical composition, the copyright of which was in question, appeared to have been composed at Milan. Bellini was at that time, and had ever since resided, out of the Queen of England's dominions. By the laws of Milan, he had a copyright in the music in question, which he assigned to Giovanni Ricordi, who was himself an alien, resident at Milan. It was admitted that, by the laws of Milan, this assignment was perfectly valid. Subsequently, Ricordi, the assignee, came to this country, and whilst here, by a deed he assigned to Mr. Boosey all his copyright in the music, for publication in Great Britain and Ireland only. This deed was executed by Ricordi on the day of its date, in the presence of, and was attested by, two witnesses. Mr. Boosey is an Englishman, and has always resided in England. On the day after the assignment to him by Ricordi, he published the work in question in London, and he has ever since continued to publish the same, such publication in London being the first publication of the work either within or without the Queen's dominions. Mr. Boosey also duly complied with the requisition of the statutes, by entering the work at Stationers' Hall, and depositing there the requisite number of copies.

These facts would seem to show that whatever right or property Bellini had in this original composition, Mr. Boosey, the plaintiff, also possessed, by virtue of the assignment from Ricordi. The question then is, what was Bellini's right? It is answered by the House of Lords, that it was only that particular right which the law of Lombardy conferred upon an Italian subject—that is, an Italian copyright. But the right claimed by Mr. Boosey, the publisher, was an English copyright, founded either on the common law, or the statute law of England, or both. The point then arises, by what process does an Italian copyright become transmuted into an English property? It is answered, by an assignment made in England, under the English law, to an English subject, who adopts all the forms required by the law to perfect his title. The reply to this is, that the work was not created in England, and that the copyright assigned was not, and could not be, an English right, but an Italian one, and as such only protected by Italian laws administered in Italy, and also that the English assignee could not have a different right from that of his assignor, Bellini. There is no European law of copyright; and the question is not at all affected by the recent statute, called the International Copyright Act. It was argued that as the composition in question was not protected by common law, and as the statutes were not intended to apply to foreigners, therefore the work was entirely unprotected. Sir Fitzroy Kelly, in support of the copyright claimed, observed—"Suppose a foreigner sent a picture to this country, and some one here defaced it, could he not maintain an action? Copyright was only a less visible, less tangible right of property. It is, however, a much better defined species of property than that which one has in his character and reputation; and yet, if a foreigner's character is injured in this country, he may maintain his action here." The learned advocate further

observed, that "the modern statute of 5 & 6 Vict., c. 45, puts copyright on the footing of personal property, for the word 'assignee' is defined to be 'he in whom the interest of the author is vested, whether by sale, gift, or operation of law.'"

What is or is not copyright, and whether it existed at common law, or was created by statute, or whether it is a common law right modified by statutes, are questions which it is curious to find a subject of discussion at the present day. The Lord Chancellor, in delivering his judgment in the House of Lords, thus defined it:—"It is proper to bear in mind that the right now in question—that is, the copyright claimed by the defendant in error—is not the right to publish, or to abstain from publishing, a work not yet published at all, but the exclusive right of multiplying copies of a work already published, and first published, by the defendant in error, here in this country. Copyright thus defined," his lordship proceeded to say, "if not the creature of our statute law, as I believe it to be, is now entirely regulated by it; and therefore, in determining its limits, we must look exclusively to the statutes on which it depends. The only statutes applicable to the present case are the statutes (!) of 8 Anne, c. 19, and the 53 of George III., c. 156. Indeed the first of these statutes is that to which alone we may confine our attention, for though the statute of George III. extends the term of protection, it does not alter the nature of the right, or enlarge the class of persons protected. So long as a literary work remains unpublished at all, it has no existence except in the mind of its author, or in the papers in which he, for his own convenience, may have embodied it. Copyright, defined to mean the exclusive right of multiplying copies, commences at the instant of publication; and, if the author is at that time in England,—if, while here, he first prints and publishes his work, he is, I apprehend, an 'author' within the meaning of the statute, even though he shall have come here solely with a view to the publication." "I do not forget the argument that from this view of the law the apparent absurdity results, that a foreigner, having composed a work at Calais, gains a British copyright if he crosses to Dover and there first publishes it: whereas, he would have no copyright if he should send it to an agent to publish for him. I own that this does not appear to me to involve any absurdity. It is only one among the thousand instances that happen not only in law, but in all the daily occurrences of life, that whenever it is necessary to draw a line, cases bordering closely on either side of it, are so near to each other that it is difficult to imagine them as belonging to separate classes: yet our reason tells us that they are as completely distinct as if they were immeasurably removed from each other. The second which precedes mid-day is as completely distinct from that which follows it, as the events which happened a hundred years ago are from those which are to occur in the next century. Some stress was laid on the supposed analogy between copyright, and the right of a patentee of a new invention; but the distinction is obvious. The Crown at common law had, or assumed to have, a right of granting to anyone, whether native or foreigner, a monopoly for any particular manufacture. This was claimed as a branch of the Royal prerogative; and all the statute of James I., c. 3, § 6, did, was to confine its exercise within certain prescribed limits. But it left the persons to whom it might extend untouched." His lordship said that he agreed with the observation of Mr. Baron Alderson, that it was wonderful how little in the nature of authority the house had to guide it. The Vice-Chancellor of England in *Page* v. *Townshend* (5. Simons, 401) held, what indeed could hardly have been doubted, that engravings designed and etched abroad, though imported and first published here, were not entitled to the protection of our statutes. His lordship said,—"I consider it quite sufficient to say, that the cases seem only to show that the minds of the ablest men differ on the subject. There is nearly an equal array of authorities, all very modern, on the one side and on the other. It can only be for this house to cut the knot." Lord Brougham's remarks on the question of copyright were delivered with his usual vigour and eloquence; but our space admits only of a selection from his luminous and elaborate judgment:—"In coming to a decision in this case, it is not necessary to assume that the much-vexed question of common-law right to literary property has been disposed of either way. Yet, as a strong inclination of opinion has been manifested upon it, as that leaning seems to pervade and influence some of the reasons of the learned judges, and as the determination of it throws a useful light upon the subject now before us, I am unwilling to shrink from expressing my opinion, the more especially, as I am aware that it does not coincide with the impressions which generally prevail; at least, out of the profession. The differences of opinion among the learned judges on the various points of the present case, are not greater than existed when *Donaldson* v. *Beckett* was decided here in 1774, and in 1769, upon the case of *Miller* v. *Taylor*; the judges of the Court of King's Bench had been divided in opinion for the first time since Lord Mansfield presided there. In this house, they were (if we reckon Lord Mansfield), equally divided upon the main question, whether or not the action at common law is taken away by the statute, supposing it to have been competent before; and they were divided as nine to three (reckoning Lord Mansfield), and as eight to four, upon the two questions, touching the previously existing common law right. The house, however, reversed the decree under appeal, in accordance with the opinion given on the main point by the majority of the judges; and upon the general question of literary property at common law, no judgment whatever was pronounced. In this diversity of opinion it asks no small hardihood to maintain a doctrine opposed to that of the majority of those high authorities, considering the great names which are to be found on either side. But, it must be admitted, that they who both on that memorable occasion, and more recently have supported the common law-right, appear to rely upon somewhat speculative, perhaps enthusiastic views, and to be led away from strict, and especially from legal reasoning, into rather declamatory courses. Some reference also seems to have been occasionally made to views of expediency or of public policy; to the conduct of foreign states, and the possible effects produced upon it by a regard to the arrangements of our municipal law. All such considerations must be entirely discarded, even as topics, from the present discussion, which is one purely judicial, and to be conducted without the least regard to any but strictly legal arguments. The right of the author before publication we may take to be unquestioned; and we may even assume that it never was, when accurately defined, denied that he has the undisputed right to his manuscript; he may withhold, or he may communicate it; and communicating, he may limit the number of persons to whom it is imparted, and impose such restrictions as he pleases upon the use of it. The fulfilment of the annexed conditions he may proceed to inforce, and for their breach he may claim compensation. But if he makes his composition public, can he retain the exclusive right which he had before? Is he entitled to prevent all from using his manuscript by multiplying copies, or entitled to confine the use of it to those whom he specially allows so to do? Has he such a property in his composition as extends universally and ensures perpetually the property continuing in him wheresoever and whensoever that composition may be found to exist: in other words, can his thoughts or the result of his mental labour, or the produce of his genius be considered as something fixed and defined which belongs to him exclusively at all times, and in all places? That is the question. First, let us observe that this question cannot be confined to the form, whether written or printed, which that composition takes, or in which these thoughts are conveyed. It is clear that before publication, the author has the right and may proceed against those to whom he imparts his manuscript under conditions. It is equally clear that if he had communicated his composition to them verbally under such conditions, he could have complained with effect of a breach. The question is personal between him and them: but the doctrine of copyright after publication assumes that there exists by force of law an implied notice to all the world against using the book or paper except in one way, namely reading it or at least against using it by multiplying copies. Again, this right, if it be of a proprietary nature is not only in the author, but it is transferable by assignment and he may prevent all using the copies he has sold without leave of his assigns; that is, he may vest in his assigns the power of preventing anyone, without their leave, from using the composition." To the same effect was the judgment of Lord St. Leonards.

The rights of publishers and authors, it is understood, have been seriously affected, even pending this particular litigation, in consequence of the fluctuating decisions of the different tribunals to which it has been submitted. It remains to be seen whether the Legislature will in the next session, apply the principles of modern political economy to the question of copyright, by recognising such right in foreigners when assigned to English publishers; or whether they will permit the decision of the House of Lords to remain the law of the land, as propounded by the two ex-chancellors, (Lords Brougham and St. Leonards), and the Lord Chancellor himself. It is also doubtful whether some general consolidation of our copyright and patents statutes, must not speedily take place. As the task of considering the question of statutory consolidation is at present confided to several learned individuals, we trust, for the sake of artists and men of science, this *vexata quæstio* will speedily receive a final settlement.*

THE VERNON GALLERY.

THE SUMMER GIFT.

G. Lance, Painter. C. H. Jeens, Engraver.
Size of the Picture, 3 ft. by 2 ft.

It may possibly occur to some of our readers, with reference to the engraving of fruit from Mr. Lance's pencil in the last month's number, that in our "gifts" we have transposed the order of nature by presenting an "autumn gift" in a summer month, and a "summer gift" in an autumn month; our apology for this inversion of the seasons, or rather of their productions, is that the print now given could not be got ready in sufficient time to place it in its natural order.

The "Summer Gift" is the result of a commission given to the artist by Mr. Vernon; it was exhibited at the British Institution in 1848, and is, perhaps, as fine a piece of fruit-painting as Mr. Lance, or any other painter of fruit subjects, ever produced. We have in the *agroupement* a noble pine, a melon, black and white grapes, apples, pears, &c., all, from their size and luscious quality, evidently of forced growth, and tempting enough to invite the most fastidious lover of such dainties; they are spread out upon a piece of matting, admirably painted, "which," as a critic has observed, "may be considered the inimitable signature of this artist's works, like the violet of Garofalo, the waterfall of Ruysdael, and the square nose (to use no more derogatory epithet) of Michael Angelo."

Pictures of this class, however admirably painted, afford little opportunity for remark; like Canning's "Needy Knifegrinder," they have "no story to tell." Their merit lies in their close approximation to nature, and no imitation can be nearer to her than the original of the work we have here engraved.

* [We are surprised that this question of copyright has not already been placed upon some clear and definable principles, so as to be perfectly intelligible to all: it is one which, in a great commercial country like our own, is of paramount importance. Surely among the numerous members of our legislature—literary, mercantile, manufacturing, and professional—are some who might satisfactorily take in hand a subject in which so large a portion of the community is interested, and which seems at present only involved in legal obscurity. —Ed. *A.-J.*]

G. LANCE, PAINTER.

C. H. JEENS, ENGRAVER.

THE SUMMER GIFT.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE
3 FT. BY 4 FT.

PRINTED BY G. VIRTUE.

BRITISH MUSEUM

SCHOOL OF SCULPTURE AT SYDENHAM.*

THE ASSYRIAN COURT.

From the reproductions of Egyptian Art in the Crystal Palace, which were noticed in our last number, the transition is natural to those of Assyria. The Jewish history is more connected with these two ancient nations than with any other. Our early sacred records are so much entwined with them that they derive very valuable illustration from their monumental remains. Those of Egypt have long been open to us. Those of Assyria have lately been unexpectedly exhumed from their ashes and tomb like Pompeii or Herculaneum, but on a vaster scale, and after a far longer burial.

It requires some exertion to accept at once the fact that the touches of the tool, yet fresh upon the Assyrian sculptures in the British Museum, should have been the work of men from whose vitality so large a portion of time divides us; for six hundred years before Christ Nineveh ceased to be a city, and Assyria a kingdom. It was so completely destroyed, that Xenophon, who marched over its site with his ten thousand Greeks, about two hundred and fifty years afterwards, does not even record its name, merely alluding to some ruins. Its disappearance was so entire, that its very site was a subject of doubt, which renders more strange and startling its discovery after so long a lapse.

Relation exists between the remains of Egypt and Assyria on other points than their common connection with the history of the Bible. Though the remains of Assyria cannot vie with those of Egypt in style, dignity, or stability of materials, there are many similarities between them. Among them is the intimate connection existing in each between their architecture, painting, sculpture, and public records, the literature of the time. Their buildings were their books as well as their temples, houses, and galleries of painting and sculpture. There was a combined unity in their works in this respect that must arrest attention. In both the Egyptian and Assyrian remains, the statues of gods, evil spirits, kings, and monsters, formed part of the actual structures with which they were associated, and gave their aid to the buttressing and support of the piles raised above them. Painting in brilliant colours brought out the relieved sculptures in higher contrast with the background and each other, and added to their variety. Written records were closely associated with these. The hieroglyphic character of Egypt partook of the nature of both sculpture and painting, and is arranged as decoration upon the walls and obelisks, and the wedge-formed letters of Assyria pass without distinction over the backgrounds and figures of the large *relievi* on the alabaster slabs of the walls. Whatever may be the opinion of the propriety of such an arrangement of writing, or as to these inscriptions being coeval or not with the sculptures, their situation evidences the importance in which the keeping of historic records was held. They refer, as far as they are deciphered, to the actions of the kings of Assyria, and the first place is given in them to battles and successful warlike expeditions, and towards manifesting the power of the people and their rulers.

In connection with this, the aim of the Assyrian sculptures appears to have been to produce wonder and terror. They were thus probably painted up as strongly as the artists could effect, to the most vivid key of Nature's colour — a tone appropriate to a cruel and barbaric time. This is reproduced probably with general faithfulness in the Crystal Palace. The representations were also of colossal scale, and were placed immediately on the terraces over which the spectators passed, so that their superhuman proportions were not diminished by distance.

These colossal statues represent chiefly male human forms (those of women or children being only seen on the smaller *relievi*), at other times those of hybrid monsters, in which man's form is combined with those of two of the strongest animals; in some cases with the lion, at others with the bull. To both these the wings of a bird were added. Thus, in these composite monsters, there is the head of the man to conceive and plan, the terrific strength of the wild beast to execute, and the wings of the eagle to add speed to their other powers, and to make it impossible to escape their vengeance. They are mystic emblems of barbaric conquest—ruthless and unforgiving—that would tear with the fangs, and toss with the horns, and which met with its punishment on the plains of Judah. This is the involuntary commentary on the character of the Assyrian, presented by his works, newly discovered after so many ages; but the above emblems, were probably by him connected with his religion, representing the attributes of Deity—wisdom typified by the head of the man—terrestrial power, civil or destructive, by the body of the bull or lion—and ubiquity by the wings of a bird.

These imaginary creatures formed the principal guardians to the front and entrances of the edifices at Nineveh, and were thus the first to strike the view of the spectator. They are not, however, the only fanciful combinations that were impressed on the Assyrian Art. In common with the Art-representations of almost all other nations, various winged genii were also presented to the eye either attendant on the kings, or occupied in the repelling or destruction of evil spirits. One of these groups forms a large *relievo*, now in the British Museum, in which the winged figure of a god or angel is driving out with thunderbolts an evil spirit with a fierce head and extended jaws, the talons of an eagle, and the wings and tail of a bird. Great vigour and spirit are in this remarkable composition. There are also much power and dignity in the advance of the winged figure, and great decision in the form and character of the demon, especially in the working out of its head, both as to expression and finish.

Near this sculpture was found a singular image, which is of especial interest to us. It is supposed to represent the god Dagon, of the Philistines, frequently mentioned in the Bible, and before whose altar the people of Gaza were "gathered together to offer a great sacrifice and to rejoice," when Samson "bowed himself" against the pillars, and buried the lords and the people beneath the ruins of the temple (Judges xvi., 23). It was also this idol which fell on its face to the ground before the ark at Ashdod (1 Samuel, v., 4), when the head and both palms of the hands were cut off, and only the fishy part (as rendered in the margin), which can be clearly distinguished in the *relievi*, remained. The slab in question, however, merely represents in *relievo* the full-sized idol (an image, no doubt, in the round) which is spoken of in Samuel.

"Nisrock," before whose image Sennacherib was worshipping when slain by his sons, is supposed to be presented by the bird-headed and winged human forms which frequently occur on the large *relievi*, associated with the so-called sacred trees. A powerful male form, who has caught, and is holding under his arm, a struggling lion, much as a boy would hold a cat, and has been called from this action the Assyrian Hercules (although that of the Assyrian Samson might be as appropriate from the action) appears to have been of frequent occurrence. It is remarkable, aided by the bronzed hue and dark hair with which Mr. Layard has supplied this and the other human heads of the sculptures, that they bear at Sydenham a remarkable resemblance to the Jewish countenance. The intention of the sculptor was evidently not to pourtray any expression but that of self-reposing and unconcerned power, and the mocking and vulgar determination in the crisp-haired and bearded countenances of the Assyrian *colossi* fully agrees with the intimidating object of their monstrous combinations and exaggerated proportions.

Sculptured kings are frequently seen in both the larger and less *relievi*. Sometimes with a bow and arrows as emblems of conquest. Sennacherib is thus represented on his throne before Lachish, in his first expedition thither. At other times they hold a staff, and are in a standing position, either with or without attendants; or they are shown as engaged in hunting expeditions or in successful war. In the latter case, they are usually attended by a sort of human bird or harpy, flying; a figure of a man down to the waist, in a ring or orb, in the act of launching an arrow from a bow. This is supposed to be the emblem of the great tutelar national deity of the empire.

Throughout the Sculpture of the Assyrians, grace is wholly sacrificed to an appearance of strength, and if the artist has sometimes failed in producing the latter effect to educated eyes, it is solely from want of knowledge of the structure of the human form. He supplied this by conventionalities instead of consulting nature. Even in small *relievi*, while the Egyptian examples display occasionally a very considerable degree of elegance of form and action, and quiet grace of expression, in the Assyrian examples, with few exceptions, nothing of this is perceptible. The *colossi*, and the figures in the large *relievi*, are built up with the most Herculean squareness and solidity of form, and the muscles of the leg and calf especially are vastly overcharged and exaggerated. A strong barbaric conventionality is the character of all the Sculptures which have as yet reached us from Nineveh. They display forms tortured in an arbitrary fashion, which, probably, gained force by precedent, as in Egypt. Natural lines are modified impossibly, and tufts of hair are twisted into absurd knots and arrangements, which had no authority but the artist's fancy. One of the points in which the sculptor, in seeking to retain the solidity of the structure, ventured "to improve on nature," was to gift each of his quadrupeds which occupied an angle of the building with five legs, being desirous to give the spectator a complete side as well as front view! This introduction of a fifth leg has a very unhappy effect, especially in the direct angle view presented to the spectator on entering. The monster here appears to belong to some new race of "cinquepedes," of which Buffon or Cuvier has given us no record. The artist resolved that at any cost there should be no three-legged incompleteness or instability, to strike the eye at any point. These monsters are, however, a remarkable

* Continued from p. 259.

addition to the organic combinations which man's fancy has added to the creatures of nature, and for character hold their ground well with the sphinxes, harpies, centaurs, satyrs, griffins, and cockatrices, that have arisen from the fermenting imaginations of other races.

There is in them a look of decision; and failing as all creations of Art must, that seek to introduce, in *addition* to forefeet or hands, *birds'-wings*, which, as is shown by comparative anatomy, are the substitutes and representatives, in birds, of hands and forefeet in men and animals, and cannot therefore co-exist with them, as there remain no muscles or accommodation in the structure to move them;—failing this, there is a consonant compactness in the lines of their proportions that gives character to the personifications. The human form is combined as in the sphinx, and not as in the centaur. The striking incongruity of two sets of digestive organs, as presented by the latter invention, is thus avoided. The wings in both the human-headed bulls and lions are set on in a fine line, backwards from the shoulder, so that, when back to back, two of them afford a structural arched form. An intermediate upright pillar supporting its apex, is, however, usually introduced between them. A statue of the so-called Assyrian Hercules often occupies this situation. The eagles or vultures introduced in the *relievi* are very conventional, and poor in design and execution. The lions, both human-headed or otherwise, have the space from the hock downwards very long, and the *tibia* short. This is a remarkable deviation from the character of form of the lions of the present day. It is remarkable, however, that a similar peculiarity appears in most of the classic lions that remain to us. The only explanation that occurs is that this may have been done to give an impression of stability. This, however, is effected at the expense of truth, and the power to spring from a crouching posture to a distance, which is an attribute of the feline race.

Whether Mr. Fergusson be correct in the style of the superstructure that he has supposed to be of wood, and has raised upon the stone sculptured walls of the lower story, we leave to further discoveries in the localities of the extinct empire. These may probably yet yield some fuller data, and some more exact representations in *relievi* of the Assyrian temples and palaces, affording full details of the upper stories, the cornices, and columns. As works of Art, and as arranged at Sydenham, we have not much respect for the bull-headed columns of Persepolis, but admire exceedingly the proportions, outline, and detail of the columns in the inner central hall, which are derived from the same authorities—similar columns also having been lately found at Susa. The supporting of the exterior cornice by dentels, formed by a closed fist, agreeing with the rest of the sculptures as exponents of force, rests on more direct evidence, as many of these have been found in the Assyrian ruins.

The Assyrians appear to have been great encouragers of the representative arts. In the palace of Sennacherib alone, at Kouyunjik, "no less than seventy-one halls, chambers, and passages were explored; the walls of which, almost without an exception, were panelled with slabs of sculptured alabaster, recording the wars, triumphs, and great deeds of the Assyrian king; so that by a rough calculation about 9880 feet, or nearly two miles of bas-reliefs, with twenty-seven portals formed by colossal winged bulls and lion sphinxes were uncovered! the area of the ruins excavated being 720 feet by 600.

There is more vigour of action in the Assyrian sculptures than in those of Egypt, but they are wholly deficient in the dignified repose and serenity which are stamped on the larger works of that people. The *petit-maitre* simper of the Assyrian heads is a poor substitute for the bland and composed smile of the other. The dilated proportions which appear proper to the monumental and structural style of treatment common to both, are much less in the Assyrian than the Egyptian works, and the material far less stable; though, in consequence of the early ruin that overtook this nation of "Philistines," their works and their records have been secured to us in a state of preservation which their material otherwise would not have retained.

The sculpture "in relief" of Assyria is composed in the simplest manner, so as to avoid foreshortening. Even in the front figures, in which the face is given in front view, the feet are most awkwardly turned in profile both the same way. The palms of the hands are also turned flatwise; and are, consequently, frequently constrained, and even ludicrous in effect. There appears also a strange confusion of perspective in their works, if not an utter disregard of it. In a group, in which the king is represented as hunting the bull, the sculptor has given the horses only one fore and hind leg apiece, and has placed the bull, as it were, between the wheel and the body of the chariot. The eyes of the human faces are in the *relievi* made *front eyes;* although the faces are in profile. This is a great conventionalism, common to Egyptian and Assyrian Art. It blenches from the difficulty, which is considerable, of adequately representing in low *relievo* the side-view of the human eye. The Greek successfully solved this problem. The Assyrian and Egyptian avoided it at the expense of truth; and degraded the straightforward human regard to the askance look and slant glance of the animal. The low *relievi* were worked in a similar manner by both nations; the ground of the *relievi* being either sunk below the face of the wall, or the figures are tacked in at the edge, as it were; so that in either case, their greatest projection is only flush with the surrounding surface. This treatment both the Egyptian and Assyrian found convenient from the protection thus afforded to the work by this non-projection. It, however, mainly arose from the facility of its workmanship, and from its requiring no predetermined arrangements for it during the building. The walls being left flat, any sunk *relievi* might be added, as after-thoughts, at the discretion of the possessor or artist. The general decorative effect of the small low *relievi* on the walls, though injured in their artistic effect by the force of their tints, is generally good. The story intended is often well told, especially in the battles, the hunting scenes, and the pieces displaying the mode of making the terraces of the edifices, and raising the monsters. This, however, is done at the expense of consistency and perspective, of which as little exists in these representations as in a willow-pattern plate. Some of the groups, however, possess the freshness of nature and variety, and unconscious good composition derived from this artist having gone straight to his purpose; and to this end having helped himself, without rule, from the nature before him. In this respect some of these small groups, as works of Art, are far preferable to the larger and more pretentious works with which they are associated.

In posing their buildings, the Assyrians appear to have duly recognised, ages ago, the advantage of elevating the whole structure on a high base platform or terrace. This appears a simple and evident suggestion; but it is one frequently disregarded even in our own time. The advantage of a high base for the more finished lines of architecture to start from, is exemplified in the Town Hall in Birmingham, and St. George's Hall in Liverpool. The want of it is equally apparent in our new Houses of Parliament at Westminster.

The internal colour decorations of the Assyrian palace temples, are suggested by the "Handbook" as somewhat similar to the descriptions we have of Solomon's temple. The profuse application of thin plates of gold appears to have been common to both; remains of gold-leaf having been continually found in the ruins at Nineveh. The "Handbook" informs us that the other colours employed in the buildings, as far as they have yet been analysed, were mineral colours. Vegetable colours are naturally supposed to have been also made use of, but they have disappeared. The colours discovered in the ruins, are a blue of great brilliancy, derived from copper, red, yellow, white, black, and gray.

In their ornamentation, the Assyrian artist appears to have had much predilection for tassels and knots, and fanciful modifications of small parts. The hair especially, either on the human heads, or on the bodies of the animals, is worked up into conventional shell-like forms. The simple geometric forms of decoration, as circles, squares, stars, &c., occur in the works of the Assyrians in common with those of all other nations, whether educated or barbaric. When they attempted to advance beyond these first steps, the result is not often graceful. The sacred trees, so frequently occurring in the *relievi* of Nineveh, which are mere pieces of conventionalism, afford forms that the Greek made exquisitely beautiful, but which only attract the eye in the Assyrian remains, by reminding us of those cherished outlines. Their elements of ornamental form are frequently the same; but the honeysuckle, the tulip, and the guilloche, which were so exquisitely adapted by the Greek, with the Assyrian remained but crude and ungainly conventionalisms.

In what may be called their *Art-manufactures* the Assyrians were ingenious. A favourite and appropriate sword-handle—a composition of two lions grasping each other in fight—which often occurs in the *relievi*, is as perfect in its design and construction as if it had come from an Italian *cinquecento*, or the best French school of design: and in one of the apartments which were discovered in the north-west part of the Nimroud imound, which appears to have been appropriated as the royal treasure or storehouse, was found an interesting collection of bronzes and other objects, consisting of plates, bowls, and cups, elaborately embossed, and engraved with a variety of elegant patterns, and with figures of men and animals, also large copper cauldrons, arms—as arrows, swords, spear-heads, and shields, and the remains of a throne of ivory and precious wood, encased with plates of copper, embossed with various figures and designs, corresponding with the representation of the royal seats in the *relievi*, and on which Sennacherib himself may have sat. In the same portion of the building were also found several elephant's tusks, parts of altars, and tripods in bronze, glass bowls, and a variety of ornaments in other

materials. One glass vase, and two of alabaster, are inscribed with the name of Sargon, the father of Sennacherib, the Assyrian king mentioned by Isaiah. Some of these are in the British Museum.

Much credit is due to Mr. Fergusson and Mr. Layard for the research that is displayed in the reproduction, in the Crystal Palace, of the architecture and sculpture of the Assyrians; also for the very clear explanatory manual. The original works in the Museum doubtless derive additional interest with the public from the elucidation they receive at Sydenham.

With the exception, however, of some few parts we have lauded, there can be no doubt that the Assyrian remains, in an Art point of view, especially as regards sculpture, are useful chiefly as results to avoid. They are not subjects worthy of imitation. There are some fine points about their Art, but these they have in common with the works of more intellectual and refined nations, only in a less degree; while their evil points are all their own, or, at any rate, only shared by those styles whose barbarisms we all repudiate. With the exception of the terrace bases for the architectural structure, some of the suggested columns—a certain dignity in the composition and character of the monsters—the sword-handles—and some few other efforts of their Art—as some portions of their battles and wild beast hunts in *relievo*—the value of these works as regards Art, is to exemplify to us what we should *not* do. They are beacons to avoid, rather than lights to work by.

As affording illustrations to our sacred records, they possess their highest interest.*

RESTORATION OF RUBENS'S PAINTINGS,

THE "CRUCIFIXION," AND THE "DESCENT FROM THE CROSS."

Among the many monuments for which Belgium is so remarkable, perhaps the predominant attraction for visitors is the Antwerp cathedral. Its architecture, the light, elegant, yet majestic spire, its large proportions, and its bold style, have been, and ever will be, so many objects of the admiration of the world. And yet, all the sublime grandeur of this relic of the centuries of old, may perhaps be eclipsed by that which may be found beneath its dome, the legacy bequeathed by Rubens, the great father of the Flemish school.

There in truth it was that he consigned his masterpiece. We speak thus, because there is a connection so apparent and so intimate between the two pictures, the "Crucifixion," and the "Descent," that they can only be considered as different pages of one and the same work, whose great, yet growing fame, insures the immortality of their author.

For two whole centuries has Antwerp possessed these admirable paintings; and time has, for them, as for all man's handiwork, been inexorable.

The injuries sustained by the "Descent," in consequence of its journey to Paris, were not of any great importance; and would not have affected the splendour of the work, had it not happened that well-meaning, enthusiastic, but clumsy, or, at least, incompetent hands, repainted too generously about the damaged points, whereas the slightest touches would have sufficed.

The real evil, however, that gradual wear of time to which all must give way, had produced such visible effects, that, in 1847, several eminent artists were called together, to consult as to the best means of arresting the progress of this pitiless disease—"old age." These physicians were of opinion that the best remedy would be, the substitution of a new panel for the old one; in short, the paint was to be transferred from the panel on which the master, with so much skill had laid it, on to canvas. The friends of the patient thought that this operation should not take place without a little reflection; this hesitation probably saved the picture. It was resolved to leave it in *statu quo*.

At last, under the worthy efforts of real admirers of our relics of Art, a good commission was instituted to pronounce an ultimatum. This commission was composed of the best artists in Antwerp, among whom the names of De Keyser and De Braeckeleer were pre-eminent.

The result of the most minute inspection of every part of the pictures, was the decided and final abandonment of the first plan as dangerous, rash, preposterous. The panels did not appear to be in a sufficiently dangerous state to warrant so hazardous and difficult an experiment. Mr. De Roy, who was specially informed in these matters, was entrusted with the restoration of the panels.

This artist considered that it would be enough to remove the old varnish, and re-fasten the paint, in places which absolutely required it. The most difficult point was the removal of the disfiguring coats of paint which had here and there been laid on over the original work; and here a most delicate precaution was requisite.

The labour once begun, the issue was naturally looked for with impatience and anxiety.

After eight months' work, the artists declared that they had succeeded in taking off the whole of the old coat of varnish, without removing or injuring the most delicate touches and glazings of the master; that with great prudence they had removed the colour, which, as before stated, covered the work of Rubens in so many places, principally on the neck and arms of the Magdalen, the body of the Saviour, and the sky; so that nothing but the colours as left by the well-guided brush remained; and that, lastly, the little flakes of paint which here and there were gradually warping off the pictures, had been properly and successfully re-fixed.

A committee appointed by the government to report upon the work, gave most satisfactory testimony of the care which had been brought to the restoration of these pictures. And all who have hitherto seen the masterpieces since they left the hands of Mr. De Roy, have been prompt to echo the just praises offered to this gentleman.

The wings, or shutters, representing the "Visitation" and the "Presentation in the Temple," less injured than the principal pictures, have gained much in losing their old varnish. As to the paintings at the back of the shutters, which represent "St. Christophe and the Hermit," and which by some inconceivable clumsiness had been covered over with a chalky-white tint; they now appear as brilliant as any modern picture.

The church will be adorned once more with these masterpieces; only when every precaution which can be suggested shall have been taken, to protect them hereafter from the influences of the sun, draughts of air, dust, &c. The windows from which the pictures are lighted, will be filled with ground-glass, to deaden the rays of the sun; and to diminish the draughts of air, which are very strong in those places, two screens of which the plans have already been chosen, will cover the north and south entrances; the clouds of dust, which from time to time the wind drifted about, will also thus be in great measure remedied.

Ere the end of the year we trust to see all these preparations completed, and the pictures once more ornamenting the walls of the church. In the meantime, strangers are admitted to them in the scene of their restoration, on payment of a trifling entrance-fee; sums so collected will be applied to the expenses of the new frames; and, the already considerable amount accumulated, testifies how glad the public is to take part in the preservation of these glorious monuments of Flemish Art.

Const. Hertens.

Antwerp.

* To be continued.

THE EXHIBITION AT MUNICH.

[In order to present our readers with sufficiently accurate details of the Great Exhibition of Art and Industry in the capital of Bavaria, we commissioned Mr. Fairholt to execute the required task. The appended communication will show that, with an earnest desire to perform it properly, he has been unable to do so,—from circumstances, the weight of which will be understood and estimated. We shall, at some future period, endeavour to obtain from a correspondent in Munich such particulars as it may be expedient to publish.]

Lindau, Lake of Constance.
Sept. 6, 1854.

My dear Sir,—The old proverb which emphatically narrates the course of human events, and is comprehended in the few words—"man proposes, but God disposes," has been lamentably verified in the fate of the Great Exhibition prepared with so much thought, labour, and cost, in Munich; and which promised to make the world more fully acquainted with the Art-treasures of that remarkable capital, and give an impetus to the trade and manufacture of the Zollverein. We had already seen in our own great gathering in the Crystal Palace of 1851 some of the beauties and peculiarities of German Art, but here we were promised the full study of it in its unbroken totality, standing free from the styles of other nations, and resting upon its own merits. The hall of the Zollverein in the Great Exhibition of London can still be dwelt upon as a most pleasing retrospect; nowhere throughout the vast aisles of our glass palace could the artistic eye rest more agreeably: nowhere could the deep-seated love of the picturesque, the natural, or the grand, appeal to the mind of the philosopher more forcibly. Rising in artistic power from the humblest of utilities to the most costly requirements of luxury, here we saw the æsthetics of the German mind develope itself in a vast variety of form. How much more, then, might be expected from the grand national gathering at Munich, inaugurated by one who guides the greatest city which has made a home for modern Art on this side the Alps? To hold the varied works of Art-manufacture thus brought together, a glass palace has been erected in the beautiful "Englischen Garten" of this city, which forcibly reminds us of its prototype in Hyde Park. Indeed, to speak critically, it will not be too much to say that it has been copied a little too servilely, as the square angularity and unpicturesque character of the London building, the result in a great degree of want of time and means for a greater display of structural elegance, has here been reproduced, as if such an accident had been a design. The palace was inaugurated by the King himself on the day of his patron saint, or "name-day," as the Germans term it, and some 5000 of his subjects assembled within its walls to see the ceremony which was to open to the world the most remarkable Art-features of the land. The cholera had at this time begun to exhibit itself in Munich, and assume a somewhat serious aspect; the *future* of the pestilence was feared at that time, and cast a gloom over the scene. Still hope was strong, and the attraction of the exhibition great, and about 3000 persons visited the building daily. Its contents were chiefly remarkable as the exponents of the peculiar manufacture and style of thought adopted in each district of the state, and in this way was obtained a general view of the entire industry of Bavaria, one curious feature of which was the evident conservation of each particular town, which exhibited its own peculiarity, as distinct from the rest as the productions of one country were distinct from another in our own great exhibition; this was a remarkable instance of the comparative isolation of each city, and one which we, as Englishmen, can scarcely understand. It will, however, take half-a-century of railroad communication to break down the prejudices and habits of ages which have led to this state of feeling, inducing each city to this sort of self-containment, belonging rather to the feudal ages than to the nineteenth century. The most striking works exhibited

are the glass-works of Bohemia, which may be here seen in a perfection of beauty; and so also with the Nuremberg painted windows, and those contributed by other artists who practise glass colouring. They have been the universal theme of admiration, and have generally struck visitors as among the best things contained in the exhibition. They are remarkable for the truth of their drawing, as well as for the power of their colour, and general vigour and vividness of effect. The exhibition altogether is spoken of well, and admired for its general interest and beauty: but, alas, it had opened under fearful misgivings, and the worst of such fears have been realised. The cholera had gained strength from the beginning, and had increased until it had carried off from 60 to 70 persons every day. In this state of things visitors had ceased to appear at the doors, and the decline was so great, that last week scarcely 90 persons had applied for admission each day, the sum received at the doors being less than 5*l.* in English money. This being the melancholy result of so much preparation, and being far less than sufficient to pay current expenses, it was determined to reduce the number of servants of the exhibition, and 100 officials were discharged in consequence. The few who remained were but door-keepers, and the larger number of counters for the exhibition of the various works of Art have been closed entirely. The exhibition may therefore at present be considered as a loss to all concerned. It is however hoped that should the cholera abate it may yet be visited, and regain some of its lost splendour. This however at present is but a forlorn hope. Munich is generally considered an unhealthy town at this season of the year, and what few visitors were there have now left it in haste. Everywhere in the neighbourhood you hear the most alarming accounts, and some few travellers who had visited the town unaware of its present state, assure me that it is not exaggerated. The incidents of their experience remind me of the old tales of pestilence in London or Marseilles. When the population is considered, the deaths averaging ninety per day, and one hundred fresh cases daily occurring, give a frightful per-centage on the whole. But the most striking feature of the whole is the fact narrated by the *Allgemeine Zeitung*, that the jackdaws which inhabited the church steeples have entirely deserted the town. One or two were observed to have returned to their quarters, but only to reconnoitre, for they fled again. That the very air is pestiferous may be affirmed from the fact that an eminent banker came from his country house into the town, and returned back to die the next day. English visitors had flocked toward Munich, but the death of an English lady, Mrs. Pearce, has entirely stopped them all for the future. She was well, and dined at the table-d'hôte, was soon after attacked by cholera, and died early in the morning, having never obtained the slightest medical aid, as the doctors were all overworked, and had more than enough to attend to; indeed one of the most eminent has fallen a sacrifice to the arduous nature of his duties in attending the sick.

Under these melancholy circumstances the English, and visitors in general, have carefully abstained from visiting the city, and nowhere is anything talked of but the fearful nature of the pest at Munich. The hotels are everywhere crowded in Switzerland; beds can be obtained but with great difficulty. It seems to have deranged everywhere the plans of travellers, and they hardly know how to set them right again pleasantly. I am sorry to send you this melancholy letter in place of a better report, and cannot remain here for weeks together in the hope of a change; for that such change must be some time before it can occur, will appear from the action of the authorities. They have confined the sick in hospitals by themselves, the windows being closed by blinds soaked in turpentine to prevent the spread of sickness; they have ordered the theatre to be closed for a month, and the exhibitions of the town, such as those of Renz and others, have also been entirely closed. Graves can hardly be dug fast enough, and the cemetery has been described to me, by a visitor, as a most awful sight, who says nothing can exaggerate the real state of the case. This unforeseen and most melancholy calamity, coming as it does to the ruin of the Munich exhibition, will be long felt by the industrious who have contributed thereto. I can only assure you of my great disappointment and sorrow. The people are indeed to be mourned over. To visit the place would be to face death, and, if visited, to describe what little one would see would be an act of injustice to the exhibition itself. I can only therefore, with much sorrow, send you this melancholy report.

Ever yours truly,
F. W. Fairholt.

[The Munich Exhibition offers specimens and samples of 6,588 exhibitors, of whom the greater part belong to the industrial classes, being manufacturers or artisans. Of German States the following is the statistical proportion:—Baden has 180 exhibitors; Bavaria, 2,331; Frankfort, 45; Hamburgh, 78; Hanover, 158; Austria, 1,477; Prussia, 676; Saxony, Kingdom, 462; Wurtemberg, 443, &c. The proportion of exhibitors to the *population* of their country is most anomalous: in Bavaria, for instance, there is one exhibitor to every 1,960 of the population; in Wurtemberg, one in 3,912; in Prussia, one in 22,300, &c.

The catalogue is divided into twelve groups, viz. 1. Cerealia and combustibles. 2. Agricultural produce, and materials which are the result of a first, rough preparation. 3. Chemico-pharmaceutical and dyeing substances. 4. Substances of nutriment and of general usage. 5. Engines. 6. Instruments. 7. Textile tissues, leather, and vestments. 8. Metal ware and arms. 9. Stone, earthen, and glass ware. 10. Wooden and Nuremberg goods. 11. Paper, writing and drawing materials, and print. 12. Fine arts.]

ART IN THE PROVINCES.

Manchester.—This large and important manufacturing place is at issue with the "Department of Science and Art" on some matters regarding the management of the "School of Art" in that city, as we find in the report read at the annual meeting of the friends of the institution on the 31st of July. Our space will not permit us to enter upon the grievances alluded to, and to discuss them *pro* and *con*, but the following paragraph from the report will show the feeling that exists among the council on the subject. "It is far from consistent with the ordinary course pursued in the reports of your councils, to make sweeping or general assertions, unsupported by argument or evidence; but it is considered unadvisable at present to enter in detail into all the grievances of which this, in common with other provincial Schools of Design, has to complain of having to sustain at the hands of the 'Department of Science and Art,' inasmuch as these are about to become the subject of consideration at a congress of some of the more important schools, with a view to bring all the parliamentary and other influence they can command to bear on obtaining a fuller measure of justice for the provinces, and some portion of those advantages which it appears to be in contemplation to withdraw from them, and monopolise entirely for the metropolis. All that was sought for by this council from government, was liberty to do our best for the promotion of those objects which the government has acknowledged to be of such national importance, and to be permitted still to employ the small pittance of 600*l.* a-year in the manner which drew from the directors of 'the Department' such warm encomiums last year. We have done our best, and better than the most sanguine could have hoped, by the association of the School of Art with the Royal Institution, in a manner calculated to produce the most effective and promising School of Design ever established in this country, provided only that government shall continue the same amount of contribution from the grant latterly enjoyed, and equally unfettered in its application as formerly. We court inspection, and anxiously desire the continuance of that test of efficiency which has wrought so well, by annual or simestral exhibition of the students' works in London; but we are not prepared to be reduced to the rank of an infants' school, or nursery for the metropolitan establishment at Marlborough House." Notwithstanding the disadvantages which, from these remarks, the school seems to labour under, it is making, through the exertions of the council and of Mr. J. A. Hammersley, the head master, most satisfactory progress; upwards of 600 pupils attended the classes during the past year, of which only 90 studied as designers for textile fabrics, the staple commodity of Manchester. This is, however, accounted for by another passage in the report, which states that the principal object the directors of the school have in view is to "extend the means for self-improvement and mental cultivation offered to the students of every grade, whatever their ultimate objects might be in seeking information on subjects connected with Art and ornamentation. . . . With respect to this feature of the School of Art, however,—viz., the aid which it affords to those ambitious of excelling in their own particular branch of Art or trade,—all who have watched its progress or read its reports will be aware, that the instruction sought by this class of students is quite apart from the actual practice in the class-rooms of such arts or trades, of which they have quite enough in their workshops. What they seek, and the school endeavours to afford, is education and aid to their intelligence to perceive and understand the principles of design involved in the production and use of ornament—its correct application to the subjects they have to deal with, as respects material, intention, point of view, &c.,—the consistency of design with natural laws and forms, whether imitated or conventionalised,—the principles of colour, &c. &c." We believe this to be the only true and satisfactory course of instruction: the practical adaptation of what is thus learned will follow in its proper place, and when it is required.

Belfast.—The exhibition of the Belfast Fine-Art Society has closed after a successful season; the receipts for admittance being considerable, and the sale of pictures encouraging, taking into account that Ireland's patronage of Art is yet in its infancy: thirty-four pictures were disposed of to the amount of 800*l.* Many of the exhibitors were, of course, natives of the country; but we recognise in the catalogue a large majority of English names,—Boddington, E. Brandard, Bridges, Callow, Cobbett, T. S. Cooper, A.R.A., Davidson, Duncan, Egley, Farrier, Glass, Henshaw, G. E. Hering, Jutsum, Kidd, Mogford, Mrs. Oliver, R. Redgrave, R.A., C. Smith, Stevens, Vickers, H. B. Willis, Woolmer, &c. Several Belgian artists were also contributors,—Bossuet, De Block, Fanny Geefs, Kindermans, Kirsch, Latour, Le Poittevin, Slingeneyer, Tenkate, Tschaggeny, Van Schendel, Verehoven, Verbeck, Verboeckhoven, &c. This society is, we believe, mainly indebted to Mr. Nursey, who has hitherto held the office of head-master at the Belfast School of Design, for the success it has attained. The removal of this gentleman to Norwich, where, perhaps, his services will find a wider sphere of action, will be a matter of regret to all who desire to see Art progressing in Belfast; and will be especially felt by the friends of the two institutions which he has aided with his time and his talents. The Belfast School of Design, like that of Manchester, is loud in its complaints of the "Department of Science and Art;" the local papers which have reached us intimate in no measured language that the school will be broken up if there be no change in the administration at head quarters.

Norwich.—As we have just stated in the preceding paragraph, Mr. Claude Nursey has proceeded from Belfast to take the management of the School of Design in Norwich, which opened at the close of the past month. It is in contemplation by the mayor of Norwich and the committee to enlarge the establishment; and it is hoped and expected that, ere long, a building will be erected by public subscription for this purpose, adjoining to the New Free Library. A second master has already been nominated, and Mr. Peto, one of the Members of Parliament for the city, and Sir S. Bignold, the mayor, have each offered to endow a local scholarship; two more will probably be added in a short time.

Glasgow.—The foundation for the equestrian statue of her Majesty, in St. Vincent Place, says the local *Gazette*, is now brought up to a level with the street, ready for the granite base upon which the statue is to stand.

Greenock.—The first contribution to the great Watt monument about to be erected at the cemetery at Greenock, has lately arrived from Montreal. It is a very large block of granite, and is the gift of Mr. Rollo Campbell, the editor and proprietor of the *Montreal Pilot*, who formerly resided in Greenock.

Designed and Drawn on the Wood by Mary E. Dear.

Engraved by Dalziel, Brothers.

NUREMBERG IRON-WORK.

THERE are few places at once more delightful and more instructive to the passing traveller, especially to the English traveller, than the ancient city of Nuremberg. Every step he takes discloses something new and strange to him, something vividly recalling the middle ages, and fully informed with the art he finds so rarely at home—that developed by the hand of the craftsman in wood or iron. Go from one end to the other of any of our most flourishing cities, nay, from one end of the country to the other, and you will find the same iron railing with its everlasting spear head, guarding exactly the same kind of door, with the same round door-handle and bell-pull. In Nuremberg, on the contrary, the difficulty is to find two houses alike; to discover a limit to the invention, an end to the variety; to find out where mere manufacture by wholesale, and its identical mechanical repetition, have superseded the hand and the hammer of the cunning workman. Every doorway is peculiar, every staircase curious, for if not decorated by the architect, they are frequently by nature, the marten building perhaps in the top corner of your bed-room door—and every *brunnen* and *thör*, every church and great mansion, are worthy of detailed study both by the antiquary and the artist.

The period of the highest prosperity of Nuremberg, in commerce as well as manufacture, appears to have been the fifteenth century, and the first half of the sixteenth. The trade of the Mediterranean and the East passed through Venice into Nuremberg, being thence dispersed to the west of Europe, along with its own productions in iron, brass, and the precious metals. But its manufactures were of the most varied description; the spirit of the place was in advance of the age, the production of books quickly sprung up there on the invention of printing, and the Reformation was at once adopted. Earthenware, musical instruments, household furniture, hand embroidery, were all produced in this free imperial city, and passed into every country of the west;

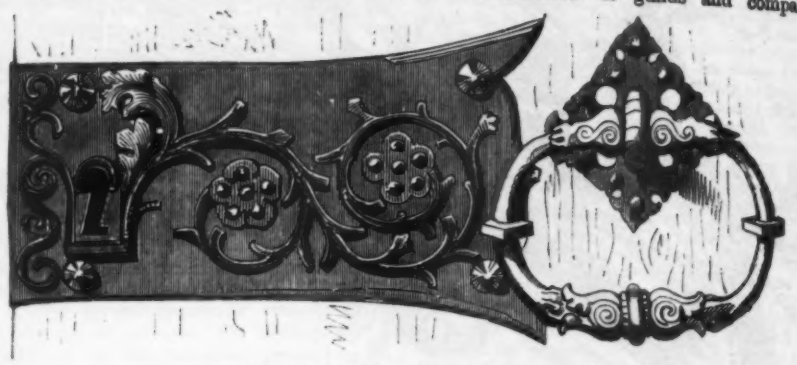
"Nürnberg's hand
Geht durch alle land,"

was the proud and popular proverb. But throughout all the variety perhaps we may find a generic similarity; it was all more or less artistic and inventive—anvil and hammer work—hewing and carving, painting and enamelling. The iron work is certainly of this character. The originals of the locks, knockers, &c., here given, although the Gothic tracery or foliage on some of them is very intricate, are all of beaten iron, as are the railings about the public wells, staircases, &c., and all other iron-work we recollect examining. Where figures were introduced and casting necessarily employed, bronze, brass, and certain alloys were adopted.

When the beautiful well (the Schöne Brunnen) of which our readers may have seen engravings, and which was among the earliest of the great works in iron, was enclosed, two centuries and a quarter after its erection, with the high railing still standing, by Paul Köhn in 1586, he invented a device which highly pleased the Nurembergers—the insertion of loose iron rings set in the transverse bars, a treatment of which only welded metal is capable, and which was unanimously declared to be a sign of the Nuremberg workmanship.

The date of the erection of the Schöne Brunnen is 1355 to 1361, and there yet remain many other productions of the same master, Schonhofer, who designed this remarkable work, not only in iron but in stone, *Marianbilds*, as they are termed, commemorative of the Virgin and patron Saints, attached to the private houses. Originally the figures, crockets, pinnacles, &c. were painted and gilt, as indeed every production of the Fine Arts in the world has been, more or less, until the Renaissance superseded native architecture, and the bleached remains of the ancients were set up in place of the living and breathing, although less perfect, works of the day.

From the time of Schonhofer, with whom was associated Fritz Rupprecht, in his principal work, we find a succession of skilful artists, some of them undertaking work indifferently in iron, stone, or wood, assisted in the same manner by others more exclusively devoted to the particular material required. This mode of working in brotherly harmony was assisted by the establishment of guilds and companies



LOCK AND DOOR-HANDLE ON THE MORITZ CHAPEL.

strictly regulating and limiting the practice of crafts and mysteries. Every art had its guild, even poetry, and some of the restrictions and penalties in the power of those societies, we

LOCK ON THE GATE OF THE ACADEMY.

believe, remain in force at the present day. Thus, Adam Kraft in his old age was accustomed to rely on the assistance of his brethren in trade, Peter Vischer, and the copper-smith

LOCK ON THE DOOR OF THE RATH-HAUS.

Sebastian Lindenast, who designed for him the decorations on festival days and other matters.*

Thus too we find all the five sons of Peter

* Adam Kraft was *ambidexter*, working as well with his left hand as with his right. It is recorded as one of Adam's jokes that Magdalen, his wife, received from him no other name than Eve.

Vischer, (the greatest master in metal Nuremberg has produced) assisting their father in the shrine of St. Sebald. "This Peter," says Neudörfer, "was of manly and friendly speech, and as a layman may say, skilled in natural science. He was also much esteemed by great men, so when a prince or potentate came to

KNOCKER AND HANDLE ON A DOOR OF THE RATH-HAUS.

Nürnberg, he seldom left without visiting the foundry." The father of Peter was also a coppersmith, and Rettberg says the wonderful works of the Vischers were demanded far and wide. The statuette which this noble old Nuremberger made of himself on the shrine of St. Sebald, shows us the workman in his close cap and ample leather-apron, chisel in hand — "the simple coppersmith who would make plain candlesticks for household use, as well as raise the shrine to the honour of the heavenly prince; a handy-craftsman like many others, but one so learned and skilful that princes delighted to visit him, and the after-world has willingly placed him among great artists."

The five sons we have mentioned died one after another in their prime, and their remaining works are supposed to be few; but the young kinsman of the patriarch, Pankraz Labenwolf, worthily transmitted his genius to the next generation. To him belongs the fountain in the court of the Rathhouse, and that in the Goose Market, surmounted by a bronze countryman carrying a goose under each arm, a figure that the carvers in wood are still very fond of reproducing for the chimney-piece. The railing round this *brunnen*, if we recollect right, rises into leaves and flowers, a style carried to great perfection within the Lawrence-church and elsewhere.

Another eminent name we find in this prosperous period, that of Sebastian Lindenast, is particularly associated with locksmith work and clock-making. From 1462 to 1520 he continued, says Rettberg, the exertion of his talents; and, as the style prevailing in the great majority of the decorations on the doors and gates of the city identifies them with this period, perhaps we should not be far wrong to give him the honour of nearly their entire production. Lindenast and the horologer George Reuss made sundry wonderful clocks, and more especially the famous one for the Frauen Kirke called "Männlein-laufen," the performances of whose copper puppets have been eulogised by some old writers with boyish sincerity. This toy clock-work has now ceased to attract attention; the single specimen remaining perfect is, perhaps, that at Strasburg; but the locks and door handles which a few years ago the Nurembergers were ready to exchange for new ones, are now prized more highly than ever.

The moment of the highest prosperity of the fine and useful arts in Nuremburg, as perhaps in every other place where the fine and useful arts have been in healthy exercise, was the same for both; we find Albert Durer and Adam Kraft, Veit Stoss and Peter Vischer, flourishing close together, and immediately succeeded by Labenwolf, Lindenast, and others. Indeed, the names of noted smiths, goldsmiths, and others, about this time, become very numerous; but they appear to have distinguished themselves more by improvements in casting, and inventions of a scientific kind, than by the excellence and beauty of their productions. Here are some of their inventions, as recorded by Von Rettberg. In 1553, Erasmus Ebner produced a new compound of brass and copper, useful for many things; and at the same time Hans Lambrecht brought out the assay-balance, and Hans Lobsinger the wooden bellows—perhaps, also, the air-gun and metal press. Nearly contemporaneous with these inventions, Leonhard Danner discovered the break-screws (*brechschraube*) for the demolition of stone walls, and the brass spindles for the printing-press.

LOCK ON THE GREAT DOOR OF THE MORITZ CHAPEL.

Along with this band of worthies in the coarser metals—although we merely glance at a few out of the many—we must mention the goldsmiths as holding a high place for the artistic and beautiful character of their table ornaments and other productions. With them the innovations of the Italian style were much prized; and the mermaids and other symptoms of Renaissance apparent in the Sebald shrine, were abundant in the splendid articles in the precious metals of the same date.

Wenzel Jamitzer, who emigrated from Vienna to Nuremberg, was much distinguished in this depart-

ON THE HOUSE OF ALBERT DURER.

ment; and we have engraved the bronze decoration of his tombstone, which was prepared by himself as a specimen of his designs. The appearance of the burial-grounds of the city will not easily be forgotten by any one who has visited them. Regularly ranged and close together lie the great cubes of stone marking the family vaults beneath; and on the centre of every stone is a plate of bronze recording the name and date of the founder, with some religious or armorial decoration. Very many of these are as old as the beginning of the sixteenth century, and remain at the present day as sharp as at first. These *grab-plattes* are in some cases very admirable, and sufficiently curious in all to merit more attention than the few words we can bestow upon them. The six specimens of locks, knockers, &c., we have given, are hastily selected, and doubtless many other varieties might be added. They are from the following localities:—

Lock and door-handle on the side-door of the Moritz chapel, an old church, now a "Bilder saal," or picture gallery.

The lock and latch on the great door of the same building.

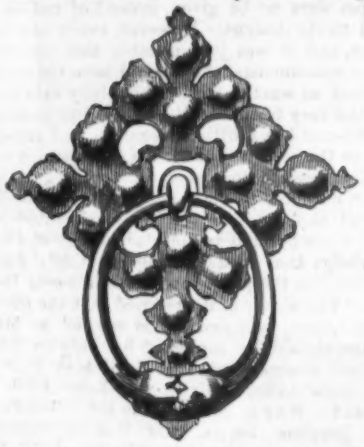
Two small scutcheons and handle on Albert Durer's house. The design on the round plate in which the handle is fixed is very rude although still curious; it is rather engraved than relieved.

A great knocker and lock on the back gate of the Rathhaus. The knocker, it will be seen, contains the heraldic double eagle of Germany.

A very handsome little knocker-handle, the functions of both knocker and handle being generally performed by the same article, on the door of a small private house in the city.

HANDLE ON THE HOUSE OF ALBERT DURER.

A lock-plate on the door of the Academy, formerly a monastery. Except in one case, that of the extensive Carthusian cloister now in ruins, it does not appear that the Nurembergers allowed any buildings devoted to religious uses to fall into decay, either on the change of religion or since, although the decrease in the population has rendered them unnecessary for their original purposes. Besides this, and the Landauer-Kloster, and the Moritz chapel, both devoted to the Fine Arts, there is the large Katherine chapel, now a permanent exhibition of the industry of this ancient and still skilful and busy city. We say still skilful and busy, for Nuremberg appears again to be reviving. Its losses through the discoveries of navigators, and the facilities of transport by sea, which left the high road through the continent of Europe untrodden by merchants, begin to be compensated to this old city by the railways, and the trade in iron called forth by them; so that now, while within its moated wall every street remains silent, without that boundary manufactories are rising, which call to mind—but for the want of coal smoke—some of our own noisy and physically prosperous localities. In all respects Nuremberg is, to the visitor, a place of interest.



KNOCKER AND HANDLE ON THE DOOR OF A PRIVATE HOUSE.

LATCH HANDLE ON THE GREAT DOOR OF THE MORITZ CHAPEL.

BRONZE DECORATION ON THE TOMBSTONE OF WENZEL JAMITZER.

REPORT OF THE COMMISSIONERS ON THE FINE ARTS.

[ALTHOUGH this document contains nothing of which our readers are not already aware, it is essential that we publish it. We may rightly congratulate the British public that at length the Nation is the patron of Art: it is, however, but the beginning of the end. We shall take an early opportunity to visit again the Palace at Westminster, and report at length upon the gratifying proceedings there.]

The following is the tenth Report of the Commissioners on the Fine Arts:

"TO THE QUEEN'S MOST EXCELLENT MAJESTY.

"We, the Commissioners appointed by your Majesty for the purpose of inquiring whether advantage might not be taken of the rebuilding of your Majesty's Palace at Westminster—wherein your Majesty's Parliament is wont to assemble—for the purpose of promoting and encouraging the Fine Arts in your Majesty's united kingdom, and in what manner an object of so much importance might be most effectually promoted, beg leave to report to your Majesty the progress of the works recommended by us, in accordance with the duties prescribed to us.

"The series of eight fresco-paintings in the Upper Waiting Hall is now completed. In first proposing that the apartment should be decorated with paintings executed in that method we observed—viz., in our report of the 7th of August, 1845—that we were 'desirous to afford opportunities for the further practice of fresco-painting, and for the cultivation of the style of design which is fitted for it, * * * provided the architectural arrangements and the light should, on the completion of the apartment, be found to be adapted for the purpose.' The room was ultimately found to be but scantily lighted, but we conceived that, as the paintings would admit of being closely inspected, that objection was in itself less important; while, on the other hand, it might not be without its use experimentally, by suggesting a treatment adapted to such a condition.

"We have now to add that, apart from the important objects, more or less attained in the designs referred to, of appropriate conception and expression in reference to the subjects, these experimental works will be of use in showing what are the external qualities generally essential in fresco-painting, and especially so under given local circumstances. It will be for artists to consider, in witnessing the effect of these works, to what extent the great requisite of distinctness, as resulting in its perfection, from intelligible forms, perspicuous arrangement, and the judicious distribution of light and dark masses, has or has not been kept in view, subject to the local conditions of light, the size of the apartment, and the dimensions of the paintings; and subject to the general technical conditions of fresco-painting—a method requiring, from its comparatively limited resources, an especial attention to simplicity and significance in representation.

"In the House of Lords 11 of the 18 metal statues of barons and prelates are now placed in the niches intended to receive them. The seven remaining statues are the only works coming under our superintendence now to be completed for this chamber.

"In St. Stephen's Hall, without as yet contemplating the execution of the frescoes intended for that locality, we propose that the series of 12 marble statues of eminent statesmen named in our fourth report, bearing date the 25th of April, 1845, should be gradually completed. Accordingly, in addition to the three already executed and placed in the hall, we have given commissions to five artists to execute each a statue of one of such personages.

"With regard to the Prince's Chamber, which we propose to decorate with statues, bas-reliefs, and other works, as detailed in our seventh report, dated the 13th of July, 1847, we have commissioned John Gibson, R.A., to execute a statue of your Majesty, with figures of Justice and Clemency, and with bas-reliefs on the pedestal, to be placed in the recess on the north side of the apartment. We have also employed Mr. William Theed to prepare a series of bas-reliefs, to be subsequently cast in metal, for the panels on the walls.

"Of the frescoes intended for your Majesty's robing room, undertaken by William Dyce, R.A., and illustrative of the legend of King Arthur, as proposed in our seventh report, four have been completed. As it appears that the artist will now be enabled to devote his whole time to these works, they will, it is hoped, in future, proceed more rapidly. With respect to the four paintings

referred to, we consider them altogether satisfactory, whether regarded in their general treatment, or as examples of the method of fresco-painting.

"We have commissioned John Rogers Herbert, R.A., to prepare a series of designs for frescoes to be executed in the Peers' Robing-room, according to a scheme also indicated in our seventh report. The room itself is not yet built, and it is therefore expected that the artist's designs will be completed by the time the walls are in a fit state to receive frescoes.

"We have also given our attention to the decoration of the principal corridors connecting the Central Hall with the two Houses of Parliament. We have accordingly commissioned Edward Matthew Ward, A.R.A., to undertake the Commons' corridor, and Charles West Cope, R.A., to undertake the Peers' corridor. The subjects intended for localities are enumerated in our seventh report, in which it is also proposed that the pictures should be painted in oil.

"We further propose to commission Daniel Maclise, R.A., to paint in fresco, in the Painted Chamber, or Conference Hall, the subject of the marriage of Strongbow and Eva, the subject being one of the series selected by us for that apartment. The design for the fresco so proposed to be executed will be adapted, according to the requirements of fresco, from an oil picture of the same subject executed by the artist on his own account, and which he has treated with great ability.

"In our last report, dated the 11th of March, 1850, we humbly stated to your Majesty that the Lords Commissioners of your Majesty's Treasury had consented to propose to Parliament an annual expenditure amounting to £4,000, to defray the cost of the various works recommended by us. Since that period we have, with the sanction of their lordships, continued to submit to Parliament an annual estimate accordingly. The limitation of the expenditure as stated may, however, be regarded as a cause of delay in the prosecution of some of the works.

"Albert.	Carlisle.
Newcastle.	Willoughby d'Eresby.
Sutherland.	C. S. Lefevre.
Lansdowne.	J. R. G. Graham.
Aberdeen.	Robert Harry Inglis.
J. Russell.	B. Hawes.
Palmerston.	S. Rogers."
Canning.	

THE SCULPTORS' INSTITUTE.*

A PAPER READ BEFORE THE MEETING OF JULY 3.

BY JOSEPH DURHAM, F.S.A.

Gentlemen,—Having been often asked the question, "For what purpose is the Sculptor's Institute established?" and "in what way do you hope to effect any good?" I have thought it would save much verbal repetition, as well as giving those who may feel interested in our proceedings a clearer knowledge of our purposes, if a short statement was penned and printed for their information, but before printing, it is desirable that it should be read and approved of at one of our meetings, that it may carry with it the weight of your sanction, and thereby relieve it from the character of an individual opinion. At the outset I may say no idea was entertained of affording information to any of our own members; it is that others shall be as conversant as ourselves upon that which has been, as well as that which is. This induces a short recital of the origin and progress of the Institute, of the blight the profession has endured, of the *charlatanism* so rife at the present time, and of our hopes and plans for the future; therefore if such matters are so old or so well known to us, that the repetition becomes tedious, it is no less obvious, they are new to all whom we may seek to address. Our first circular stated that

"Various causes have recently co-operated to impress sculptors with the expediency and advantage of forming a metropolitan association devoted to the general interests of their art. Without entertaining the remotest feeling of antagonism towards any existing institution, and guided only by the requirements of their own profession, they have been led, by mature consideration, to the conclusion, that it is extremely desirable such a society should be established, under the name of "The Sculptors' Institute."

"From the want of some organisation of this kind, sculptors have hitherto been almost powerless in effecting any improvements in the public and general welfare of the profession, though it has long been felt that there are many points in which such improvements might be effected, with great advantage to the art in this country. It is thought that the period has arrived when sculptors, as a body, must no longer shrink from the duties which they owe to themselves in these matters; and it is further believed that those duties can never be effectually performed while the members of the profession remain disunited.

"To establish union, therefore, among British sculptors, is one of the great objects of this Institute; and another is, to direct the influence and resources derivable from such union to the end of regulating, as far as possible, the public and general business connected with the art,—ever keeping in view the purpose of earnestly fostering not only a noble emulation, but a high and honourable feeling among its professors. With such desires as our guide this Institute had birth; for, until lately, it has been the practice of sculptors to keep as much aloof as possible from each other; and, as a consequence, much misapprehension of each other existed; thus it was, that the meetings held preparatory to the festival given by us to the foreign sculptors exhibiting in the Crystal Palace, led to the desire and accomplishment of an institute for the purpose of creating this union amongst the professors, as a means to the ultimate advancement of the art.

"Isolation has been extremely injurious both to Art and to ourselves. It is by the collision of contending pretensions and ideas that true taste is struck out, and only by association—by a knowledge of and a friendship with each other, that a firm and healthy tone can be established. How, otherwise, than by seeing the shortcomings of others or ourselves, and discussing matters that are required at our hands can we suspect our own errors, or hope to reform those of others, and yield to the supremacy of nature and of truth.

"The Greeks met together and discussed the undying principles of Art, and if we examine their productions, we shall find one great and unswerving principle pervade them all.

"That in consideration of the foregoing causes and changes alluded to, and the greatly altered circumstances in which the profession is likely to be placed, with both home and foreign influences, it apparently necessitates the association of men who have a common interest at stake, to unite to secure a fair recognition of these interests by their countrymen, to rescue them from the depressing assaults of those who condemn without knowledge to discriminate.

"The formation of such an institute, which has for its object the unity and strength of a common cause, the advancement of its professional interests, and its correct relation with the public, by which the national service, which may be placed in the hands of its members, may be creditably performed, is surely worthy of support and regard. When every other profession has found it beneficial to the interest of society to adopt this mode, it cannot be considered in any other light than as praiseworthy to promote, and wise to establish such an Institution. And we may justly hope, by uniting and persevering in a frank and critical exposition of the character and defects of the present school of sculpture, and offering such ideas as our experience has taught us, that we may thus renovate our forces, and remove many of the ills we labour under both as regards professional practice and business."

I now quote from the *Art-Journal* of March, 1852, and in acknowledging myself the writer of the article to which allusion is made, I may be here permitted to adopt as much of it as will make our statement clear. There are men in England, it proceeds to state, who labour—and labour earnestly for the love of Art alone—and whose individual achievements are an honour to us, and would be to any age or school, capable of all that can be desired, yet failing with the very elements for success. Why this is so, is one subject for our consideration.

"Can the Institute alter this?" may be asked. I think it can, and as I shall endeavour to show that the amount expended in public works, is twenty times greater than the sum derived from private sources, it becomes a duty to prevent these public works from being a disgrace to us as a nation.

One object of this paper is simply to state facts, not to make complaints; therefore it is that the following mischievous and unfortunate instances are submitted to show that as without a well-devised plan they could not have been prevented, neither at a future day could they be overcome. A committee advertise for sketches for a statue to a statesman to be placed in Westminster Abbey, and name a day when the decision shall be made. Ten men (selected by the committee) compete, but one of them, before the time fixed for such decision, has in fact, made his life-sized model, and is in treaty for the purchase of the marble. This very man becomes the successful competitor! Then, again, as an instance of the competency of committees to select from sketches, conceive the covering up of each one except the head, and then the one with face most like, is pronounced to win the prize, as if the head only could be a criterion, as to what a statue should be; it were much better, and more fair, to send the cases back unopened and unseen, which also has been done.

Not long since, that all should be very fair, and no one know "who was who," cyphers and mottoes were to be given, instead of names, to about thirty designs. However, every one was known, and it was just possible that one very honest man amongst them could have his model moulded, as was the fact, and publicly exhibited it in the very town, and it was also just possible that he could be a little obsequious, and present casts to the secretary and committee, and it was equally possible that such a proceeding might ensure his success. The unknown individual did succeed, and has had the statue executed for him by another and an abler hand. It was this knowledge that made a paragraph lately going the round of the press appear much worse than folly. The writer of it proposed that the statue to the Queen, proposed to be erected at Manchester, should be contested for only by those who had obtained statues to Sir Robert Peel, as they were undoubtedly (!) the best artists in England. Why it is notorious there never was such juggling before, and that commercial travelling was never so triumphant.

A secretary, as you know, wrote to all the sculptors not long since, informing them that a statue of a poet was required for the Abbey at Westminster, and it was hoped they would make themselves masters of his works, so that their ideas should partake of the tone and character of him whose fame it was intended to perpetuate. A time was fixed for the delivery of the models, &c., but before the day arrived, there came another note, saying, that upon consideration further time would be granted, which was again prolonged, and ultimately a notice where they would be received. Now all this delay occurred simply because the sculptor who it was intended should be the successful one, had not finished his design. It was at last sent unfinished; the only one not permitted to be seen, and the only one successful!

"I saw an advertisement in the *Times*, asking for designs for a statue," said a friend to a sculptor; "I hope you mean to try." "No, indeed, I do not," was the reply; "I have no confidence in those with whom the decision rests; I think a committee means (if it means anything from my experience) a collective body of men who do that collectively which they individually repudiate. But I tell you what I will do: it wants two months to the time of sending down, and I will now seal in an envelope the name of the man who will get the work, and I will moreover bet you five pounds to five shillings I am right." He, however, did compete, had the pleasure of paying the carriage of his works,

* From us, as from the writer of this paper, inquiries have been often made, concerning the origin and nature of the Sculptors' Institute; we find, therefore, the present a convenient mode of answering them; the courtesy of the Institute, and the kindness of Mr Durham—to whose high merit as an artist we have borne frequent testimony—having authorised the publication of this paper in the *Art-Journal*.

of putting his friend's five shillings in his pocket, and of hearing, afterwards, in his own study, a member of that very committee lament that such beautiful designs *as his* had not been submitted to them.

The following then is the rough outline of a plan originating with the Institute, which, it is trusted, will in future stay such acts of injustice as those I have cited, as well as ensure the production of better works.

First, let it be remembered that nearly the whole of the best sculptors are already members; and let us suppose a statue, or other public work, to be required; then the Institute desires, in all cases of competition, that the election of the artist be left to the competing members of the society; each member having one vote only, but not the power to vote for himself; besides which, he shall vote openly, and give his reasons in writing for so voting, to be handed to the committee for publication, should such a course be deemed advisable.

One fact that cannot be gainsaid is, that it frequently happens the artist who by chance has most friends among those who have power to award will be the one chosen, without the slightest reference to comparative merit, and in some instances it is the settled purpose so to do, and friends are made accordingly; in others, it is with the thorough conviction they are acting, as far as their knowledge in Art suffices, and strictly in accordance with the dictates of justice; but it is not to be disguised that private friendships warp the judgment, however strenuously we may battle with ourselves: it is a quality of human nature so to do; and we can no more avoid it than we can recall our yesterdays, or bid to-morrow be to-day.

Now, it may be said, this being admitted, there can be no remedy. The answer is, by the proposition submitted to you, you have no longer friend sitting in judgment for a friend, but artists upon Art; where self-assistance is utterly out of the question, you cannot seek to alter human nature; but human nature may be so placed that there is less chance of erring; and that which cannot be entirely achieved, may be approximated.

If we require good law, we go to the best lawyers; we think the best physicians can give the best advice; and we think artists are in precisely the same position. If careful study in the peculiar branches of medicine and jurisprudence entitle men to pronounce an opinion upon which we can rely, surely the same rule holds good with respect to artists. The members of the Institute desire no control as to how many or who they shall be that send in designs, and wish still less to interfere, if it be the intention of any body of men, to entrust the works to any one artist, with prior or just claims to be so honoured, but do most earnestly desire that time, means, and skill, shall not be wasted in fruitless efforts. When designs are sent in competition, which we know are not the production of the man whose name they bear, it is an easy condition to request of a committee, that those selected shall produce sketches at any time or place such committee shall appoint. This strictly tasks the trickster beyond his powers; and we have a failure or withdrawal as the result; while, on the other hand, it is a course to which no artist, in the highest sense of the term, would object; indeed, if two-thirds of the competitors reserved to themselves the right of enforcing such a condition, that alone might achieve all that is desired. But if they are remunerated for their models or drawings, then a committee has a perfect right to choose the artist, though, when the members of the Institute work gratuitously, they demand some voice in the matter; denied which, they decline all competitions.

It may be well at this point to dwell for a few moments upon the consideration of the rise and progress of the arts in Greece, and their revival in Italy, during the fifteenth and sixteenth centuries, and see if it be possible that some of the same spirit may be brought to act upon our own times.

For when Greece was great and Phidias lived, manners were simple, and men's wants were few, and, as a consequence, "surplus of every kind was devoted to the service of the state; independently of which, the power of Persia had been overthrown, and while Athens received tributes from all the maritime cities of Greece, and received them, too, to such an extent that her treasury was overflowing," * she was also taught to feel the value and importance of her philosophers and artists. The former are our teachers to the present hour, and in the works of the latter, to the present hour, we study nature. If money were expended in embellishing the public buildings of the city, or raising temples to the gods, it should be remembered that if there was prodigality according to our notions, it should also be remembered that that prodigality taught greatness of mind, being ennobled by the exercise of public spirit, and the highest of all patriotism—self-denial.

How could the genius of an artist otherwise than break forth, when he felt that he was not the servant of a patron, but a benefactor to the state? Let it be remembered, also, his happiest efforts depended not upon the caprice of a few; his fame depended upon those whom custom had familiarised with Art, the study of which was held an essential part of education, and who were too numerous to be swayed by private pique or personal affection. Their partiality was centered in the embellishment of the city; for where intrigue was useless, and a general knowledge of excellence the guiding principle, it was by excellence alone an artist could obtain the most grateful of all distinctions—"the love and veneration of his fellow citizens."

If we turn to Italy in the best period of Art, it will be found that much of this spirit manifested itself, though in another form. Her magnificent churches were raised, and her pictures purchased, from money contributed by the citizens, and those munificent patrons of Art the Mendicant order of monks, whose vow of poverty prohibited them from using the wealth at their disposal otherwise than in building and ornamenting their churches; therefore it was that their embellishment became the objects of their lives, for in that alone could they indulge a feeling of possession. "The beauty of the Madonna, or the resignation of her Son, or the sufferings of the Saints, never failed to draw from their votaries what would probably have been denied to the poverty of the brothers." * Thus, then, these Mendicants became the best patrons of Art; they entreated for the ornamentation of their churches that which they were not permitted to solicit for their own use; and as each new work was added to the Church, the offerings of the devotees added to the purchase of others; for, strange as it may appear, the magnificence of the building was the measure of holiness.

And now a few words respecting artists themselves. It has been said great men never appear but in moments of great change; and in reference to Art in Italy we find it was so. With such demands and encouragements before them they revolted from the examples of those who had gone before; Raffaelle, Correggio, and M. Angelo caught the fire and spirit of the times, and by the example of their genius gave Art a character till then unknown; and if the question be examined, I think it will be admitted as more probable that the change called forth their genius, than that, as has been supposed, they wrought the change themselves. If this be true, and I am led to think so, genius is far less rare than we are apt to imagine; it is not so much the want of it as the opportunity to exert it. With us it seems to have been particularly so in other respects: if such has been our need that the genius of a Nelson, or a Marlborough, or a Wellington was required, it burst forth upon the signal. Or need I refer to Westminster Hall, to show what our artists could produce when occasion served, and when even the term cartoon was a term unrecognised by more than one in a thousand?

This happy state of the arts which I have endeavoured to describe, was not to endure for ever; night closed in upon the bright and sunny days of Greece and Italy. National feeling decayed, devotion in a great measure ceased, public enterprise was destroyed, and the love for Art died with them. Genius cannot live unless it be untrammelled, nor wealth nor power may hope to create it, if caprice be coupled as a condition: it arises but in the paths of freedom, and there alone can live thus; then—and it is indeed a melancholy thought to reflect upon—when the prowess of Spain overthrew the liberties of Italy: here was a nation smitten in the meridian of her fame, in the splendour of her peaceful triumphs in Art, laws crushed, because they were lenient, power humbled, because it was humane, wealth passed comparatively into the hands of a few, the people were reduced to poverty, and Art lost her best protectors.

With examples, such as these, before us of the causes which lean to the rise and fall of Art, much difficulty is cleared away in forming our judgment, and the history of other times best furnishes an explanation of our own wants, and the course to be pursued. First, then, a more extended knowledge of Art, in an educational point of view, is essential and important. To accomplish this, men's efforts tend strenuously and seriously in the present day, never before to the same extent; much then is to be hoped from it. Such feeling, as already stated, gave existence to this Institute, with the earnest hope its voice may be of some service in the cause. The people are more familiar with sculpture than they have ever been before; talk with whom you may, in what part of the country you will, and you will find the sculpture of the Great Exhibition was that which made the greatest impression, and if the best examples were not those most admired by them, I have ever found a thankfulness for directing them right.

Furthermore, I think it may be shown, there is, or will be, enough spent in sculpture to leave us without complaint on that ground, but whether rightly spent or not, is a matter for inquiry. If it be not rightly spent, on the one hand, it is through the want of knowledge on the part of those who have the disposal of it, and the means employed by others to obtain it.

We have perhaps but little right gratuitously to interfere with the taste or judgment of an individual in the selection of works for the decoration of his own house: there he is at liberty to have around him such things as most please him. He may purchase of those whom he is anxious to patronize, even the results of dulness and utter inefficiency; few will see or be troubled by them, and we can only lament his mistaken choice; but when he undertakes to act on the part of a body of subscribers, and assist in the selection of a sculptor to execute a public work, his position becomes widely different; he should then consider the money he has to dispose of is not his own, and therefore should be disposed of with the greater care, and not thrown away on any foolish favoritism or worthless attempt; that he has a trust placed in him which he should not wantonly abuse for any *protégé*—that he is not alone responsible to the subscribers to the monument, but also to the public, whose property it will become, and who must more or less be gratified or displeased whenever it meets their view; and more than all that, the position of the art in his country is at stake as he gives his vote.

Near twenty thousand pounds will be paid for works in sculpture during the next two years, and, as far as I can gather, not two thousand of this for ideal works from private patronage amongst it all; plainly demonstrating that whatever is achieved for the advancement of the art, must, in the present instance, be achieved through public works, and hence another spur for unity.

If much stress has been laid upon the errors and mismanagement of committees, it must not be forgotten that the sculptor's dependence and the state of Art rests with them, and if our public works are bad, and often disgraceful to us, the onus rests with them, although unfortunately the sculptors bear the blame; there is no disguising the fact that the right men are not all doing the right thing. I am induced to say this, firstly that it is in itself a truth, and secondly, as explanatory of the following from a leading article in the *Times* of the 20th of May last.—

* Essay on Art—Album, 1826.

"Setting these more serious and real considerations apart, we would venture to suggest another, which may not be altogether without weight. Possibly by the time the Prince Consort has earned his statue we may have an artist capable of the task. It is a painful reflection that in this branch of Art we are so infinitely inferior to the Germans. If we could ever hope to see in the squares of London such statues as those which adorn the public places of Berlin or Munich, we should be more readily reconciled to the erection of a monument even before its time."—Here again then is a further evidence of how little the writers in the public press really know of the true causes under which both Art and artists have suffered, and are still suffering; and here again is another reason why we should, in our humble way, offer them whatever information we possess.

At this point, and having reference to what I have already said, let me ask that you thank unanimously the Corporation of the City of London, who, not only awards the sum of five thousand five hundred pounds for its memorial of England's greatest Duke, but steps aside from the usual course and devotes double that sum that it may be in possession of ideal works, the product of living British artists. I say, then, for this encouragement of Art, for this example, and for this munificence, our thanks, unanimously given, seem poor when compared with the magnitude of the intention.

Time must unfold whether British sculpture finds a residence at Sydenham or not; from all that can be seen it will not there be found. No blame can be attached to artists in this country, who merely ask for the same consideration as those of France, of Italy, or Germany. When we remember that to works purchased abroad freight and carriage are added to the personal expenses of those who bought them, they become an acquisition of a costly kind. Sculptors in our own land desired those who had the power to purchase, should pay, at reduced prices, for a *selection* of the best works, in place of having a *collection* of whatever might be sent merely for exhibition—thus (wisely, I think,) believing the *best* only should be selected; and so the school would be placed beyond fear in the comparison. The directors, however, have thought otherwise, and thus the matter stands. Yes, thus the matter stands; we look in vain for the productions of Banks, of Bacon,* or of Chantrey; equally so for the creations of our own glorious Flaxman; are any of them fairly represented? certainly not; then as regards the ideal works of others that are living,† and who are pre-eminently great, there is an entire absence. Yet after all, perhaps, there is little to regret in this; happily you will still live on, although you might have had your statues cut and sawn to fit, for one poor man who died some century since, submitted to a slice of full three inches from his ribs, a slice right through—and now forsooth he passes as a gentleman with wondrous legs; but what of that? he *fits* the niche exact.

With regard to any sufficient room, or gallery for the exhibition of sculpture in London, no reasonable thinking man dares for one moment to say we have such a place. This is a fact so glaring, so admitted, and so utterly indefensible, that all I need say upon the subject is, that it becomes the duty of the Institute to devise some means for the true exhibition of our works.

Another evil under which sculpture labours, and that not a slight one by any means, is the want of common information respecting it, even amongst those we term the educated portion of our countrymen. Every sculptor knows well enough, that to explain the progress of a work to those who are otherwise generally well informed, is a matter of daily occurrence; but where is information to be obtained? How shall the public be enlightened so as to have a just appreciation? certainly not through the press. At the present time, let me be distinctly understood, I attach no blame to it; it cannot well be otherwise; it is merely of a piece with all else around it; but I may be pardoned in directing attention to that great and all powerful estate; for I firmly believe that editors are as anxious to be correct and just in such matters as anyone can wish them; but, unfortunately, the subject has not been felt of sufficient importance, nor understood, nor is it of sufficient interest to general readers, to induce an editor to obtain the service of those whose knowledge would entitle them to sit in judgment upon Art.* It seems to be something by the wayside of life; and we must think but little cared for, when we see the great disparity between reviews of it, and of science, of literature, and of music.

I say, we cannot but marvel at the neglect, when we reflect upon the wondrous power of mind which each revolving day brings forth in the broadsheets of the press; essays on politics, that daily put to shame the efforts of Junius; if a new play be produced it is enough to claim a whole column, well written, and by a master of the drama; but would a work of science be placed in the same hands to review? I think not.

I remember an opera, that lived eight nights, had, on its production, a column and a half devoted to it, doubtlessly contributed by one intimately acquainted with his subject; and I remember a review of the Exhibition for the year, and we were told that "amongst the sculpture there was a nice statue of Eve." And at other times, this year and last as instances, not one line in the "leading journal of Europe," to say if sculpture formed part of the Exhibition of the Royal Academy or not. Thus then it is, we have the right to ask for some consideration at the hands of those who have the power to do so much.

I would here offer our thanks to the Editor of the *Art-Journal*. Speaking with its 20,000 tongues a month, it has done much to popularise sculpture by its plates and pages: when first the attempt was made, squeamishness remonstrated and withdrew; still was the plan continued, and now what is the result? On the authority of the Editor, I state, if such plates were withdrawn it would be to the serious injury of the work.

To recall, and to the fullest, the glorious days of Art is scarcely within our time or compass; but if we would sanctify a love for Art, or propitiate others to assist in our well-doing, we must make an offering that will show our own zeal in the cause; that we love Art for Art's sake, and purify the sanctuary by driving the money changers from the temple. For one, I would not debase the art, nor degrade the artist by making such a cause a matter of humanity. No! Nor ought that to be asked as a boon which should be demanded as a right, namely, the free, the honest, and the unfettered power of exercising your ability as your own judgment shall direct, uncontrolled by caprice or ignorance; for a pure taste cannot be brought about by the devices of self-elected committees, who adjudge prizes without sufficient qualification for the office.

The works of greatest excellence which have been produced in the British school have not been commissioned works, and hence it is, the embodiment of great events in our history is laid aside by the painter, as ideal productions are deferred till other times by the sculptor; the return for such works, in most instances, being ideal also.

When the time arrives that men may hope for a just appreciation of their labours, they will awake anew and become great by the consciousness that nothing is forbidden to their exertions; but now, on the other hand, it matters little how high the order of a man's ability may be, if he relies on merit amidst venal men; his chances of success are few, for some there are who enter the arena of Art as speculators who trade and traffic with the productions of others, whose aim is money, who have no feeling for Art, and whose standard of beauty is, "what shall I *gain?*"

Busts and sketches of all sorts and sizes are produced for them, and not by them; they are hawked from place to place, and distributed in abundance to propitiate and make friends, as it is called. As much employment is so obtained, those who can flatter and cajole the most have the best chance of being preferred; and to this system may be attributed the cause of failure in so many of our public works. Amidst such a system, what chance is there for Art, or for the artist who quietly and unobtrusively labours in his study, and who is content to rely upon the intrinsic merit of his works? What chance, I say, has such a man with him who pursues the course I have mentioned, who labours not in his studio, but who is ever seeking to conciliate patrons, and to obtain by intrigue the employment he cannot hope to gain by merit? The incessant solicitations for work leave him no time for its performance: instead of being wholly in his art, his thoughts are ever wandering to the calculation of gain.

If any of us were to say to the uninitiated that it is quite possible to purchase the reputation of a sculptor, it might at first appear a very startling assertion, but it would be quite true for all that. "If I had money enough I'd start as a sculptor; I see how my brother manages it, and I could get on just as well," (this speech was made to a friend of my own,) and pursuing the same systems of trading, doubtless he could arrive at the same end. Look to the Royal Academy of the present year, and you will find bas-reliefs designed by one man, modelled by a second, and exhibited by a third, whose only merit is that he left well alone, and had the means to pay for them, but "who might eat *his part* in them on a Good Friday and ne'er break his fast."

I conceive it to be extremely injurious to Art that we do not, one and all of us, state distinctly our own knowledge of such matters whenever these men are met or spoken of. Few are so poor, I apprehend, but we can afford to be honest—as men do deeds which win them evil names—and spurn the names but not the deeds, which win them; *they* will call it jealousy, I know, and fifty other names besides;—what then? surely truth can live through more than that.

What shall be said of those whose labours dress those *empirics* in such dishonest plumes? We know at times "men's poverty and not their will consents," yet 'tis not always so; would they but reflect on the injustice they inflict upon their brethren in Art, they would change the course, methinks; for *they* deprive the worthy of that which by right belongs to them, and press it on to those less worthy than themselves. No subject is more sad to touch upon than this, and all here must lament it, for if

> "degrees and offices
> Were not deriv'd corruptly, and that clear honour
> Were purchased by the merit of the wearer,
> How many then would *cover* that stand *bare?*
> How many *be commanded, that command?*"

'Tis not with Art as 'tis with trade, that when transactions end their memory dies, but name and fame live afterwards,—fame, which is beyond all price: which all men covet, yet wealth should never purchase.

I say to you seriously and solemnly, I do not know what the feelings of that man must be, who, for a few coins, makes purchase of a sketch who, with that sketch, not his, though purchased, enters into a competition with honest labour in the field of Art, and, by unceasing effort, is elected over better men. Time wears away; a statue is produced by other hands than his; an inauguration comes, a banquet's given, and the hall re-echoes with his praise. Does he ever think that moral crimes are fearful things? That to this name he has no right, nor colour like to right? That it is uninherited by genius, and unearned by study? That it has been bought by trickery, and, when men shall cease in using dainty terms, plain honesty will tell him that he lives by fraud? Art cannot flourish where such wrong prevails; it lives but by the devotion of its followers; "it is only a high tone of feeling that can inspire the artist, and call forth in his mind not lip enthusiasm, or profession that is merely cant;" but the enthusiasm of his mind, from which genius springs; and the zeal of an honest heart, which is virtue.

* [Johnson or Howard is but a small instalment of Bacon's powers.—Ed. *A.-J.*]

† [No trace there of the genius of Macdowell or of Foley.—Ed. *A.-J.*]

* [We quite agree with the writer of this paper; the press, generally, mistake the public feeling on this matter: the public are extremely anxious for information respecting the Fine Arts, as our own labours for years past have proved.—Ed. *A.-J.*]

THE VERNON GALLERY.

MORTON, THE DRAMATIST.

Sir M. A. Shee, P.R.A., Painter. T. W. Hart, Engraver.
Size of the Picture, 3 ft. by 2 ft. 6 in.

This is the portrait of a gentleman who a few years since earned considerable reputation as a comic dramatist; its appearance in the Vernon collection is, perhaps, rather to be accounted for by the intimacy existing between Mr. Vernon and Mr. Morton, than from any excellence in the picture itself, though it is by no means an unfavourable example of the pencil of the late President of the Academy. There is a pleasing good humour in the expression of the face which is in harmony with the talents possessed by the original.

The most popular plays written by Morton were "Speed the Plough," "Way to get Married," "Cure for the Heartache," "School of Reform," "Zorinsky," and "Secrets worth Knowing." "The acting of Lewis, Munden, and Emery," says a living writer, "were greatly in favour of Mr. Morton's productions on their first appearance; but they contain the elements of theatrical success. The characters are strongly contrasted, and the scenes are well-arranged for effect, with occasionally a mixture of pathos and tragic or romantic incident."

Morton has not been dead very long; he left behind him two sons; one who has followed in his father's wake as a dramatic writer, and the other, we hear, follows the profession of an artist, though we are not acquainted with his works.

THE PRESENT STATE OF COMMERCE IN ART.

The results of the Exhibition held in London during the year 1854, are in all respects most gratifying and most encouraging. Nearly all the pictures of merit have been sold; we are forming our estimate upon a close calculation, when we state that pictures have been disposed of this year, at the several exhibitions, to the amount of £150,000. This may at first appear an exaggeration, but not so to those who will give the subject thought. The prize-holders of the Art Union can testify to the fact that when lists of ten or twelve desirable pictures were made at the Royal Academy, nine or eleven out of them had previously found purchasers. It was nearly the same at the British Institution, at the two Water Colour Societies, at the Society of British Artists, and at the Portland Gallery. In short, nearly all the works of merit, and all the works of artists of celebrity, were sold; a very large number being forespoke on the easel, and many of them having been "commissions" of two, three, or four years standing. Our estimate, therefore, will seem, on reflection, to be within, rather than beyond, the mark. Surely this is very encouraging. If we compare this result with "the state of things" twenty, fifteen, or even ten, years ago, we shall have still greater reason to rejoice. The case of Hilton is by no means solitary; him who never had a commission, and never sold half a dozen pictures!* We need not multiply instances; they are numerous; now-a-days, the difficulty is for an "art-patron" to get his name on an artist's list, with the hope that his commission may be executed during his life time.† To convey what we mean in a single sentence, there is no British artist of talent or celebrity who may not instantly sell any work he produces.

As a clear consequence, there are no buyers of "old masters;" we do not mean that there is any difficulty in obtaining its full value for a genuine work of an ancient master; but we do mean that dealers in mean imitations, or base forgeries, can find no customers now. The system of fraud has been so thoroughly exposed that it can deceive no longer. It has been shown that while "old masters" sell, when brought to the hammer, for little more than the cost of the frames, modern masters have so largely increased in value as frequently to have realised six times the amount paid for them; old masters are now sold only as "furniture pictures" for small sums, scarcely sufficient to yield a profit to the dealers who employed the artist to paint, and the mechanic to "bake" them: in brief, the trade in, so called, "old masters" has been entirely and for ever destroyed.

It is true, that much of the commerce of our modern masters is in the hands of dealers: very many of the best works in all the late exhibitions were the property of dealers who "owned" them before they were hung on the walls, and whose profits upon them (they were for the most part sold again—sometimes twice or thrice—before the exhibitions closed) were great, occasionally doubling the original cost. But the dealers in modern Art are, generally speaking, fair traders, who make all they can, but are not like so many of the traders in old masters,—rogues and forgers. They cannot easily cheat if they would, for the artist is at hand to detect imposture; and if buyers eschew Callcotts, Ettys, Constables, Mullers, and so forth, they are pretty safe; always premising, however, that provincial amateurs should be careful and ever suspicious, especially at public sales, where lots must be cleared with all "errors of description." If these modern dealers ask and obtain prices, sometimes so monstrous as to seem incredible,—a hundred guineas for that which the artist sold for a hundred shillings—that is the affair of the buyer who knows what he is about,—buying, at all events, that which it professes to be; only, under such circumstances, he must not expect the object so bought to realise an increased, or even an equal, sum, if he should again offer it for sale. Much of the commerce in modern Art is, as we before said, in the hands of dealers, and perhaps it is for the interest of Art that it should be so; but it is certain that they should be narrowly watched: it is the duty as well as the business of conductors of the public press, always to bear this in mind. Not only the picture-buyers, but the artists themselves, often prefer transacting with dealers to arranging with private individuals; there is then no haggling about price—no waiting for payment.*

It is true also that a very large proportion of pictures sold go—not to the palaces or mansions of the aristocracy, but to the houses of merchants, manufacturers, and traders: the great exceptions are her most Gracious Majesty the Queen, and His Royal Highness Prince Albert, who have purchased during the past ten years upwards of a hundred and fifty pictures by modern artists: the service they have thus rendered to "the profession" is incalculable: and it is also beyond question that much of the present prosperity of Art must be traced to the Royal Commission, at the head of which is the Prince Consort. But, we repeat, the traders of this commercial country are now-a-days the real Art-patrons: during a recent visit to Birmingham we were astonished to find how much Art-wealth it contained: and we believe that such is the case in very many other places—in Liverpool and Manchester especially.

It is notorious that a very few years ago these merchants, manufacturers, and traders bought only Titians, Correggios, and Raphaels—manufactured expressly for *their* markets by rogues, of whom they were the victims. At present a dealer of this description, when he takes his cargo of forgeries to a manufacturing town, has no hopes of passing them off as "originals:" he is now satisfied with shillings where he used to expect pounds. His new scheme is consequently to have a rich assortment of "modern masters"—either trashy failures, early works, poor sketches, or barefaced imitations: but all with great names. We are narrowly watching these dealers, their plans, their progress, and their "tricks."

Those who have marked the course of this Journal for some years past need not be told that we laboured long and earnestly to bring about this consummation: it circulated largely among those who were considered the "game" of dishonest dealers in pictures: we were not content with merely exposing the system of fraud under which they were made to suffer: we stated facts that could not be disputed: frequently writing that, which as the law stood, was a libel, but challenging an action or a prosecution, confident in the results because always ready with proofs.

We hope we are not now writing too much on this head: the manufacturers who buy, and the artists who sell, modern works know full well—and readily admit—that to the exposures and arguments so often repeated in this Journal it has been mainly owing that the trade in pictures is diverted from an impure and unwholesome channel into one that is healthy, invigorating, and universally beneficial.

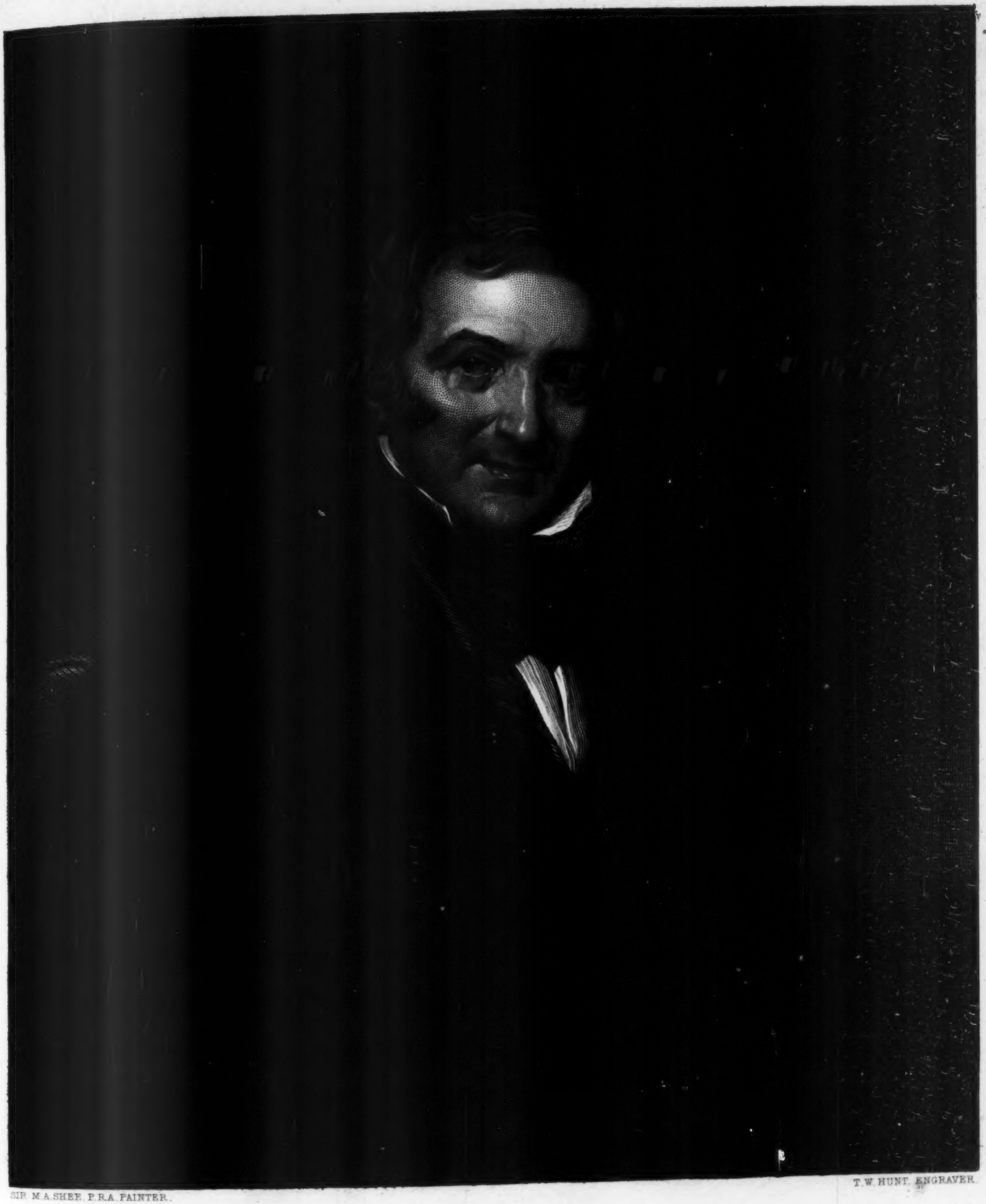
But, unquestionably, the right way—the way to do real service to Art, and truly to benefit artists—is to buy direct of the painter, and not through the dealer: we refer to such artists as have not achieved fame, and who have not yet obtained the dealers' patronage—patronage usually given when and where it is not needed. The painters who should be sought for are those who to day are obscure, but who to morrow will be famous.* This would be veritable

* His picture of "Finding the Body of Harold," now in the Vernon Gallery, was exhibited at the Royal Academy, and returned unsold; he was never asked its price. When Mr. Vernon purchased it, it had been cut from its frame, the canvas rolled up, and placed in a cellar. Mr. Vernon paid the artist what he asked for it, and that was 200*l*. It would now sell at public auction for 2000*l*.

† It is known that Mr. Vernon gave four or five commissions, and bequeathed money to pay for them. Neither of these (excepting Sir Edwin Landseer's "Field of Waterloo") have yet been delivered to the trustees, and it is very questionable if they ever will be painted.

* Without referring particularly to any of our English artists, we feel ourselves at liberty to state that M. Ary Scheffer himself told us that for many years he had sold his pictures only to M. Goupil, preferring a simple business transaction to the worry and sometimes the humbling annoyance of dealing with private buyers. It is just the same with M. Delaroche; his pictures are always first offered to this extensive picture and print merchant. Not long ago, while M. Delaroche was in Italy, he took a commission from an English nobleman for a picture then on the easel. No price was named; when it was finished, the nobleman was informed that it was ready, and the price was—so and so: Delaroche had first consulted the dealer as to what price he should ask. The nobleman expressed his surprise that it was so large, and declined the purchase. M. Goupil at once paid the sum at which he had valued the picture, subsequently sold it for a much larger sum (having in the meantime engraved it), and paid such increased sum to the painter. We cannot consider that in making this statement public we commit any breach of confidence.

* We could load this page with examples. We have seen Muller, for instance, painting a picture for 10*l*., that we have known to be sold, after his death, for 80*l*.; and another for which he received 100*l*. selling for 600*l*. One of the most eminent of our living landscape painters exhibited a few years ago a picture at Birmingham; it was in a costly frame, for which he had paid 12 guineas; the price he put on the picture was 40*l*.; it was unsold, but on the closing of the exhibition some one offered him 20*l*. for it, which he took: for that very picture the buyer has since been offered 250*l*.



SIR M.A.SHEE. P.R.A. PAINTER.

T.W.HUNT. ENGRAVER.

MORTON, THE DRAMATIST.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.
2 FT. 8 IN. BY 2 FT.

PRINTED BY G. VIN[illegible]

LONDON. PUBLISHED FOR THE PROPRIETORS

BRITISH MUSEUM

patronage—profitable to the buyer, and incalculably encouraging and beneficial to the artist. Happily, cases of this kind are not *very* rare; and it is only justice to the dealers to say, that fame and fortune to young artists have not unfrequently come through them.

Thus, then, it is clear that the present is the palmy time of British Art, so far as regards British artists; in referenee, that is to say, to the pecuniary recompence of their labours.

Hence, a very important consideration is forced upon us. Are the artists, who are thus prosperous, aiding the prosperity of Art, by assisting its onward progress? is Art itself advancing in corresponding ratio? If it be not so, existing success is fallacious, and will not be continuous.

Upon this topic we may be called upon to enlarge hereafter. At present we must limit ourselves to a few remarks. Opportunities of study—of acquiring knowledge and consequent advancement—are every day becoming more numerous. Do artists avail themselves of such? Not long ago there was an exhibition of several fine examples of the French school—did the artists generally visit such exhibition, to think and to compare? In a few months there will be an exhibition of works by the Belgian masters: will artists study them? In short are they availing themselves of the many occasions that now present themselves by which they may improve? No minds will long continue without movement: those who do not advance will of a surety retrograde.

Are artists careful to prepare themselves with objects that may be justly called their tools: if paintings, the works of their predecessors, are not attainable, engravings of them are—do artists collect these?

We would fain hint—as delicately as we can, and with all care to avoid offence—that we have ourselves announced the issue of a work that has very strong and many claims on the artist: we make but slight allusion to a justifiable hope that, having laboured much and long for Art and artists, we might reasonably ask them for aid to an undertaking in the success of which we are deeply interested: but the work to which we refer has demands upon them infinitely more substantial: it will consist of the best works of the best painters, ancient and modern, published at a cost which can be felt by no one: to the artist it may be a luxury, but it is also a necessity. No members of any profession can hope to thrive who will not learn from those who have gone before them. Nature is the great teacher: but those who reject all other teachers are just as unwise as those who refuse to worship at her altar.

While, therefore, we ask the support of artists to this work—that those to whom Art has been of late a bountiful giver, will do something to aid in disseminating Art—we base our application upon the ground that it will be abundantly useful, largely instructive, and richly fruitful of that Knowledge which is power and wealth. We hope we are justified in anticipating confidence that this work will be as perfect as the resources at our command will enable it to be; there are so many reasons which make it imperative on us to omit no means in our power to render the publication referred to in all respects worthy the munificence with which the boon was bestowed, the liberal support the artists have accorded to us, and the position we presume to believe we hold in public estimation.

PICTURE DEALING.

A "SALE" AT BIRMINGHAM.

THERE has been no subject treated in the *Art-Journal* since its commencement that has produced results so satisfactory as the notices that have from time to time appeared in our pages relating to the dishonourable practices in picture dealing. And here we must again distinctly separate from our reprobation a few of this class, whose integrity and honour are indisputable, and whose activity and fair dealing are eminently useful, both to living artists and to the propagation of a love of Art.

Our earlier notices related more especially to the wretched performances passed off on the unlearned as the productions of famous masters of the ancient schools. The dealers in this impure commodity penetrated into all the manufacturing and mercantile districts where wealth abounded, and by every contrivance of private or public sale, drew from the pockets of unsuspecting men, large, nay, immense, sums for their worthless canvases. This is now changed; a better, a more wholesome, and a more enlarged view of the beauty and value of Art has succeeded. Modern Art, and particularly the productions of our native school, adorn the mansions of the merchants and manufacturers of the northern counties. It may fairly be asserted that the greatest proportion of the works of our most eminent artists are here congregated, and have been purchased with an unbounded liberality, almost amounting to profusion.

As may be expected, the propagators of fraud have not been idle observers of the change; the pretended "Raffaelles, Corregios, and stuff," no longer attract. In military parlance, the enemy has changed his front, and the scandalous class of dealers we have alluded to, with an unblushing race of auctioneers, enter the conflict against the pockets of the rich—with "modern" pictures. These observations arise from the catalogue of a sale which took place at Birmingham, on August 31st and September 1st, at the sale rooms of Messrs. Ludlow and Robinson, in New Street of that city. The catalogue is printed in large quarto, extending to twenty-three pages, with flaming descriptions of the quality of each lot. The conditions of sale are part and parcel of the whole affair, from which the following are extracted.

"Purchasers to give their names and residences, and pay a deposit of five shillings in the pound (if required) immediately on the fall of the hammer.

"The lots to be at the risk of the purchaser from the fall of the hammer, and to be removed, with all faults and *errors of description* at the *end of each day's sale*.

"That on failure of any person complying with the above conditions, the deposit will become forfeited, and the lots not paid for *within one day after the sale* will be resold, either by public or private sale, and the deficiency (if any), together with all expenses attending the same, will be charged to the defaulter at this sale."

That these conditions are stringent enough is grossly apparent; the pictures purchased must be paid for and removed the same day, or any purchaser is liable to a re-sale and diminution of price *ad libitum*, as the picture dealer chooses, with expenses to be charged at the same individual's fancy or other feeling. But as a "blind" to ignorant purchasers as to the perfect description of every lot, and the pretended author, Messrs. Lowe and Robinson have appended the following note:—

"They wish to impress upon the minds of collectors that, in the event of a doubt arising as to the genuineness of any of the pictures of living artists purchased, and *guaranteed at the time of offering*, they may, previous to payment, submit them to the artists themselves; the expenses of so doing, should they be repudiated to be borne by the vendors, and the sale annulled; but in case of their verification, all expenses to be borne by the purchaser."

A few remarks upon the conditions and the auctioneer's note are hardly called for; so barefaced a trap is too evident. First, the purchaser is to pay at the fall of the hammer 5*s.* in the pound. Secondly, he is to pay the remainder and take the picture away the same day, or be liable to re-sale expenses, &c. Thirdly, by the note he may, previous to payment, submit the pictures to the artists themselves. The time allowed for such a communication with Messrs. Redgrave, Poole, Sidney Cooper, F. R. Lee, Stanfield, Pickersgill, and other great names, all residing in London, is the hour or two from the fall of the hammer to the full payment on the same day of the sale; its impracticability is self-evident. However, we will not degrade the names of such eminent artists as those just named by quoting the prices at which the lots so entitled were sold. If true pictures, ten times the amount would be nearer the value, and could be readily obtained for them; the miserable dupes of purchasers have more likely paid ten times their actual worth.

Let us hope that men will eventually open their eyes to these anonymous sales, and reflect on the absolute absurdity of the works of our great living masters appearing in such undertakings. Our efforts shall not be wanting in the good cause, and we only implore those persons in whom a love of Art exists, to exercise their judgments; or if their avocations and pursuits have not permitted them to acquire a perfect appreciation, at least only to purchase of responsible dealers, where in cases of fraud, or misrepresentation, they can apply to a tangible source for remedy. A somewhat glaring case occurred during the recent exhibition of the French school. A gentleman of standing and fortune, on viewing the two remarkable pictures by Mdlle. Rosa Bonheur in the gallery, offered to lend for the Exhibition, a picture by this artist, which he considered superior to these. The offer was accepted, the picture arrived, and proved to be a copy or imitation of this lady's works, which had been purchased in 1851, of a dealer in Paris, (framed) for ten pounds, and sold as a copy. It was afterwards sent to Foster and Son's sale room, and there sold by auction for a small advance on the original purchase money. Hence it found its way at an immensely exaggerated price into the collector's hands, who received subsequently the offer of a considerable advance upon this from a friend.

This is only the latest fact that has reached us. We might state many other similar cases—nearer home. But again, and emphatically, we warn provincial buyers of the risk they invariably run in purchasing from such itinerant traders, as the notorious dealer to whose sale we are now especially referring at Birmingham. The name of "Moses Hart" is surely sufficiently well known everywhere to put people upon their guard: and if they will buy and be taken in, forewarned as they have been, they must abide the consequences.

We had no opportunity of examining the collection sold at Birmingham; but we form conclusions, first from the very suspicious source whence the sale proceeded, and next from a "priced" catalogue that has been courteously sent to us: many of the pictures that purported to be productions of the most renowned artists of England sold for very trifling sums, about a sixth of the amount that Mr. Moses Hart might have readily obtained for them from any honest dealer in London, had they been veritable productions of the masters whose names were attached to them.

They were all sold: and it is probable that some of our friends in Birmingham are congratulating themselves on possessing Frosts, Coopers, Stanfields, Mullers, &c. &c. *cheap*: they will discover their error if they offer them again for sale.

As we have warned—and repeatedly—our readers against the "old masters" of Mr. Moses Hart, we warn them now against his "modern artists:" his cart-load of rubbish should be suffered to travel through the provinces—and back: he will then grow as tired of the one experiment as he has been wearied of the other. We are determined to expose these transactions; watching them closely.

A "LITTLE GO" AT THE CRYSTAL PALACE.

At page 256 of the last month's number of the *Art Journal*, speaking of the School of Sculpture at Sydenham, the following phrase occurs:—"Painting is an Art that allows of no proxy. Great as the energies of the Crystal Palace have been, it cannot have been expected of it that it should be able to cover its walls with original Raffaelles, Titians, Vandycks, or Murillos, or with Wilkies and Ettys. It wisely did not attempt any 'Little Go.'"

Alas for painting! At the north-east corner of the principal floor, a space is partially concealed by some baize hangings, through the interstices of which curious visitors may perceive the "Little Go" in a state of preparation. And by whom? By the same persons whose reckless mismanagement of the works of Art sent to the Dublin Exhibition caused such wanton damage to the contributions of English and Foreign Art, to such an extent that (in the language of our foreign contributor), as regards Art, Ireland is for ever *rasée* from the map of Europe. Unhappily, the Directors of the Crystal Palace Company have been prevailed upon to put some timber frame-work against the glass walls of the space above alluded to, which is now being covered with a red baize; the floor has two openings for staircases which descend to lower regions, the area being much the same as that of the booths of travelling showmen at country fairs, the entire roofing of the space being of glass, admitting sunshine without any mitigation, and the baize on the sides allowing light to percolate. These are the arrangements for the display at the Crystal Palace of a "Little Go" of painting.

The Company has unquestionably done immense service to architecture and sculpture; they were fortunate in engaging men of suitable acquirements to fulfil the onerous task. But, in painting, they now appear to have lost sight altogether of this important element; and, it is to be feared, this beautiful art is on the eve of being seriously degraded in the public eye, by the proceedings now in progress.

That the Directors contemplated a more certain route to success cannot be doubted; and their ideas communicated to some of our most eminent men in artistic attainment would perhaps have led to results advantageous to the *prestige* of the Palace, the delight of its visitors, and the interest of its shareholders. But a narrow spirit has influenced them, and a pitiful notion of gain has led to the degradation of the high educational purposes of the establishment, by making it a sale-room for pictures of the most questionable class, without any supervision either of quality, or, possibly, genuineness; in fact, it will be a mere picture-dealing shop with all its concomitants.

Already a number of trashy drawings, pretended copies of great works of the greatest ancient masters, are hung. The total absence of the expression of the figures, and the same scale of colour applied to all schools and styles, scarcely raise these works above the level of stencilling.

In former pages, we have rendered our praise to the undertaking of Mr. George Robinson, an auctioneer of Old Bond Street, who established last year a monthly sale of modern pictures and drawings, the originality of which he guaranteed to purchasers. As may be expected, very many of the incipient attempts of young artists did not find a sale under the hammer, either from the disinclination of purchasers to acquire works ofttimes of the smallest ability, or from the exaggerated pretensions of the authors. All the unsold of the season sales have been transferred from the auction-room to the Crystal Palace; and surely the officials are not authorised by the respectable body of Directors to solicit contributions from picture dealers for a portion of their stock.

It was always understood, that some of our most eminent artists were consulted by the directing body, and not the official underlings, as to the propriety and probability of forming a collection of pictures in the Palace, and constructing a suitable gallery. The belief was entertained that, if carried out under such auspices, a gallery might be fitted worthy of competing with the sculpture and architecture of the building.

The spirit of the undertaking may be gathered from an advertisement in the continental journals, which is ostentatiously repeated with all the varieties of imposing type usual to this species of boastful announcement abroad:—

COMPANY OF THE SYDENHAM PALACE AT LONDON.

Under the Patronage of their Majesties the Queen of England, the King of the Belgians, and the Emperor of the French.

Council of Administration.

President—Samuel Laing, Member of Parliament.
Mr. Arthur Anderson, formerly Member of Parliament, President of the Oriental Steam-Ship Company.
Mr. E. S Calvert, Proprietor.
Mr. F. N. Farquhar, Jurisconsult.
Mr. C. Geach, Member of Parliament and Banker.
Mr. C. Lushington, formerly Member of Parliament.
Mr. J. Scott Russell, Member of the Royal Society of England.

Acting Director—Mr. Francis Fuller.
Secretary—Mr. George Grove.
Continental Director for Belgium, Holland, and the Rhenish Provinces—Mr. Corr van der Maeren.
Temporary Offices—14, Rue de l'Ecuyer.

This powerful Company, whose Palace has cost 25 millions,* has for its object the development of commercial transactions on an immense scale. It offers to foreign manufacturers and *artists* the necessary space for the permanent exhibition and sale of their productions by a simple commission on the articles sold. The property exhibited is guaranteed.

The Belgian manufacturers and *artists*, by this singular means to make their productions known in all the countries of the world, are requested to address, for more ample information, to the offices of the Company, 14, Rue de l'Ecuyer, Brussels.

The continental Director, as he styles himself, of this company of twenty-five millions of capital, is a very worthy tradesman in his line, a retail ironmonger in Brussels.

If, as he asserts in the foregoing advertisement, he be authorised to offer to foreign contributors space for exhibiting their goods, free of any rent or charge in the Crystal Palace, paying only a fair commission on all articles sold,—it seems a strange injustice towards our native manufacturers and dealers to exact from them the heavy rents they have been charged for the same purpose. It becomes a subject of serious enquiry, and if it prove true, must necessarily lead to discontent to give foreigners so unfair an advantage. The Directors may be sure that such a course will seriously diminish their rent-roll in the future.

This continental Director has announced to a number of foreign artists his mission, and succeeded in gathering a number of Belgian and German pictures, which are now being hung in the place already described. Any person enabled like this ironmonger to give a guarantee for the price of mediocre pictures on the continent, can easily pour hundreds into England for sale. This undertaking holds the Crystal Palace Company harmless from charges, as the continental Director is associated with an auctioneer in London to manage the pictorial department of the Crystal Palace, and to look for repayment of outlay by profit on the pictures offered, if sold at the prices he may place on them when exhibited, or perhaps, in case of not being purchased from the walls, of "a bit of business" in the sale-room line during the picture selling season.

As this department of the Crystal Palace is not yet open, it would be premature to speak of the artistic merits of the pictures, which will soon be opened to the view of visitors. It may however be suggested that nothing very instructive or educational will be found, and that with this Belgian gathering, there may possibly be some incumbrances of our own artists' studios. Lest any misconceptions occur, and any more of those feelings of regret and disgust arise here which have rendered the Dublin Exhibition of 1853 a sore reminiscence, we can only express our regret that the Directors of the Crystal Palace have ever imagined that pictorial Art could be represented worthily in conjunction with their architectural courts and their fine casts of sculpture through the agency of the mismanagers of Dublin, retail ironmongers, and auctioneers.

Referring to the Dublin enormities, a Paris paper states that the French artists who contributed have held a meeting to address the government to obtain compensation for the injuries they have sustained by the egregious carelessness of the Dublin officials and workmen; and the Crystal Palace Company hope for success with the same tools! shallow reckoning, as they will eventually discover.

* Francs.

OBITUARY.

MR. W. BROCKEDON, F.R.S.

Most of our readers, we presume, will have seen the announcement of the death of this gentleman; we have prepared a notice of his "life," but are induced to postpone it till the ensuing month, in the expectation of rendering our remarks more comprehensive, and of doing fuller justice to his memory than we are at present enabled to do.

MR. C. BENTLEY.

The prevailing epidemic has carried off one of the most valuable of the members of the Old Water Colour Society, Mr. C. Bentley, whose pictures of marine subjects were among the most attractive works in the annual exhibitions of that Institution. Mr. Bentley, whose age was not more than forty-eight, died after a few hours' illness on the 4th of September.

MINOR TOPICS OF THE MONTH.

A Banquet at Glasgow has honoured Baron Marochetti, on the occasion of inaugurating his statue of the Queen. We rejoice at any circumstance that may offer, to render just homage to an artist, and willingly bear testimony to the merits of the accomplished sculptor who has found so many friends and so much profitable patronage in Glasgow; but, without desiring to lessen the grace of the compliment paid to him, we must protest against the assertion of his ancient ally, the historian, Alison, that he is "a man among a million;" on the contrary, he is undoubtedly surpassed by several British sculptors, with whom indeed he could not for a moment compete, and whom he would himself readily acknowledge as his masters in that "divine art," of which he is so eminent and so prosperous a professor. He has found in this country a very large number of wealthy and aristocratic patrons; may he continue to have his full share of that prosperity which so very rarely attends the art of the sculptor; may it be still his fate to be far more fortunate than the most fortunate of his British compeers. But we should ill discharge our duty, if we did not enter our protest against accepting as a foreshadowing of the future, that "bespeak" of Sir Archibald Alison, which half promises to the people of Glasgow a statue of Sir Robert Peel from the chisel of the Baron. We warn them against coming to such a decision aforehand; it is sufficiently notorious, that of all the statues of Sir Robert Peel, that which Marochetti has already prepared is the worst. But his staunch friends in Glasgow, who are taught to believe him "one in a million," will be grievously in error if they consign their city blindly into his hands; closing their eyes to the works of the sculptors of Scotland and of England.

The Clipston Street School.—The new school, which has been for some time in progress of erection near Langham Church for this society, is now about ready for occupation. The site in itself is in every respect superior to that of the old school in Clipston Street, which was removed thither from the neighbourhood of Gray's Inn Lane, where it was first established more than twenty years ago by the subscription of a

few artists who felt the want of such an institution. In the new building all the defects of the old school will be remedied in the studios, committee-room, school, &c. &c. This institution is the only public subscription school in London in which the draped model is set, the costumed figure alternating weekly with the nude. It is much resorted to by students of the Academy, who, painting there from the life at the same time that they are pursuing their studies in Trafalgar Square, are already experienced painters when they enter the school of painting. Among those who have been, and are, members of, and subscribers to, this institution, are many living artists of eminence. In its new situation the school will be enabled to admit an augmented number of students, of whom there is always a numerous list as candidates for vacancies. To the officers of the school too much praise cannot be given, as its flourishing state is mainly attributable to able management.

THE NEW YORK CRYSTAL PALACE is, it appears, advertised for sale at one half its cost, which is said to have been about 700,000 dollars. It will probably be kept together as a winter palace in one of the cities of the States. The exhibition as a speculation was a failure: we anticipated as much: from the beginning it was not in good hands. Farther than this it is now unnecessary to say; although, from information we have received, it may be our duty to comment at greater length on the affair hereafter.

WELLINGTON STATUE AT BRECON.—The inhabitants of Brecon are about to raise a statue of the late Duke of Wellington, and the site for its erection has just been selected. It will be placed on the Bulwark, about 50 feet from the church. The height of the statue and pedestal will be 18 feet, the former being 8 feet and the latter 10 feet. Mr. John Evan Thomas, sculptor, will be the artist. Mr. Thomas, as his name indicates, is a native of the principality; he has produced many good works, the majority of which adorn public edifices in Wales.

THE POLYTECHNIC INSTITUTION.—To this institution many augmentations of much interest have been made, and various judicious changes have been effected, one of which is especially intended for the improvement of artisans—that is, the admission on Monday evenings of the skilled labouring classes at a reduced entrance fee, by means of printed formulæ, which are sent to the most important of the manufacturing establishments in London. A new feature in the establishment is the introduction of vivaria for marine fishes and mollusca; and in the lower departments are distributed some of the most beautiful porcelain works of Messrs. Copeland & Garrett, and numerous works of art in silver, some of which are richly ornamented with precious stones, contributed by Messrs. Hunt & Roskell; a new series of dissolving views, illustrating Turner's views on the Loire, with an almost endless variety of objects and apparatus exhibiting scientific processes and results. The lectures and experiments treat of and illustrate all the recent discoveries and theories in electricity, chemistry, mechanics, geology, &c. &c., in short, nothing is omitted which can render the institution as instructive as it is attractive.

THE ARCHITECT OF ST. GEORGE'S HALL.—Honours after death are by no means rare in England; it has been our custom to postpone acknowledgment of a debt until its payment or non-payment in no way affects the creditor. Yet better late than never; a good deed is an encouragement and an example. There has been a meeting at Liverpool to consider a testimonial to the architect of the graceful and beautiful building which adorns the city; the following resolutions were passed:—"That monuments of architecture having ever been esteemed amongst the most decisive evidences of the civilisation of an age and country, this meeting rejoices in the great work of St. George's Hall, now accomplished by the liberality of the town and corporation of Liverpool, and by their discrimination in selecting an architect competent to embody their views. That this meeting, in acknowledging the remarkable qualifications of the late Mr. Elmes for that important task, and their obligations to them, deplore his premature demise as a public loss, as well as a private calamity to his family and friends, and deeply sympathise in the privations which have been thereby inflicted on the latter, and of which they have not till now been accurately informed." The "testimonial" in this case may be indeed a reward, giving comfort and material aid to those to whom the artist bequeathed only the barren recompense of fame.

PORTRAIT-PAINTING AND LAW.—Mr. Salter, the portrait-painter, received a commission from Major-General Sir W. R. Clayton to paint his portrait, in full uniform, for the sum of thirty-five guineas; the gallant officer thought proper to sit only once for it, notwithstanding the artist, during a period of two years, repeatedly requested other sittings to complete the work. Under these circumstances, he borrowed or hired the uniform of the general's rank, finished the work, and sent it home. It was returned and placed in the area of Mr. Salter's house, as he refused to take it in; an action was brought a short time since in the Marylebone County Court, and a verdict against Sir William for the full amount contracted for was awarded by the jury.

STATUE OF EBENEZER ELLIOTT AT SHEFFIELD.—The bronze statue of Ebenezer Elliott, the "Corn-law Rhymer," by Neville Burnard, was, on Saturday week, placed upon a granite pedestal, at the top of the market-place of this town. The pedestal bears the simple inscription, "Elliott." The sculptor has depicted him seated in one of his favourite haunts, upon a moss-covered stone, with wild plants and flowers wreathing around. In his right hand, which rests upon his right knee, he holds a few wheat-ears, while his left hand is placed upon an open volume by his side.

THE RAILROAD BOOKS.—The Art of these books has of late become so intolerably bad, that we feel it our duty to make some reference to it. Mr. Routledge is undoubtedly a public benefactor: he publishes literature at so cheap a rate, that an hour's pleasant and profitable reading is always to be had for a halfpenny: the marvel is how he can make so many excellent publications "pay" at the charge of a shilling or eighteen pence for a thick volume. But we intreat him while he is extending information by letters, not to let knowledge be deteriorated, taste outraged, and advancement arrested, by the outrageous blots which so continually mar the character of his books. For less cost than he pays for bad Art, he may obtain Art that is unexceptionable. Here, for example, is his cheap edition of one of Cooper's novels—"The Wept of the Wish-ton-Wish:" the cover is an abominable insult to Art: it professes, we imagine, to exhibit a pine tree, rocks, and the moon: coarse, ugly, and unmeaning, it is certain to deter, not to tempt buyers. Mr. Routledge is not the only sinner in this way. Let any person examine the new books at a railway station; he will find nearly all of them "done up" in wood-cuts that would offend the less demented frequenters of a pot house. And this when the art of design is certainly making way among us—when all sorts of producers are striving to do better than has been done, and when really meritorious designers are able and willing to make designs of a pure and true order—cheap enough. Mr. Routledge and his compeers are strangely in error if they imagine that coarse and vulgar "ornament" on the cover of a book will so "catch the eye" as to attract buyers.

PHOTOGRAPHY.—At the establishment of Mr. Cooke, 179, Regent Street, there are some of the most perfect photographs after pictures we have yet seen. Two are from landscapes by Creswick, one of "Margaret and Faust in the Garden," by O'Neil, and others of pictures lately exhibited, together with very perfect pictures of bas reliefs. Mr. Cooke is, we believe, one of the oldest photographers, and his landscape subjects on paper are unsurpassed for truth and beautiful detail.

MONUMENT TO DR. JENNER.—It is proposed to erect, in some conspicuous spot in the metropolis, a colossal bronze statue in honour of Dr. Jenner, the founder of the vaccination system: the work is to be entrusted to Mr. W. C. Marshall, R.A., who has already executed the model for it. The name of Prince Albert fitly heads the subscription list, to the amount of 25*l*.

REVIEWS.

THE GUIDE AND COMPANION TO THE "LESSONS ON ART." By J. D. HARDING. Published by D. BOGUE, and WINSOR & NEWTON, London.

There are two qualifications absolutely indispensable to the acquisition of any kind of knowledge; one is the capacity of the teacher to communicate what he himself knows, and the other, the aptitude of the pupil for receiving and applying what he is taught. We place the capacity of the teacher first, because we conceive it to be the primary essential; the mind of the pupil, even if nature has denied him gifts of a superior order, will expand and fructify under judicious training, though it may never reach a high standard of excellence; while all the efforts of genius, to use an ordinary but often misapplied term, will but end in disappointment and failure, if misdirected or permitted to follow out its own course, whatever object its possessor has in view. Now if there is one artist who, more than any other, may lay claim to the distinction of a sound practical teacher, it is Mr Harding; for many years his pencil and his pen have been employed in disseminating a knowledge of his art, aided by his individual experience of what both master and pupil respectively require, each in his own sphere of action.

To the various works which Mr. Harding has already published, another is now added intended as a "Guide and Companion" to his "Lessons on Art," of which latter book a second edition appears simultaneously with his new publication; but while the former is addressed chiefly to learners, the latter is more especially intended for teachers; it may be considered as a practical application of the rules laid down in the "Lessons." The principle on which the author founds his system of teaching is simple, comprehensive, and correct—"That all true education of whatever kind consists in the cultivation of the judgment. Information on all subjects may be acquired, but until we are convinced through its exercise of the practical utility of the facts we may have become acquainted with, no secure advance can be made in any direction. Conviction of the applicability of knowledge is the starting-point and the momentum of education. By this we arrive at correct opinions and a sound judgment." If this principle be a true one, and few, we presume, would be disposed to question it, it is equally true that the teacher of any art, science, or mechanism requiring something else than mere handiwork, should be able to explain to his pupil the "why and because" of what he inculcates; the learner must not be considered as an automaton, assuming a variety of shapes and attitudes, so to speak, at the bidding of its master. The teacher, as Mr. Harding rightly observes, "meets the human mind of every grade and variety of power, requiring from him perpetual adaptation or contrivance of varied means to accomplish the same end—that of unfolding the powers of his pupils, and of putting them in possession of the knowledge and skill it is his business to impart." From such a system of instruction alone can mental discipline be exercised, truth be reached from facts and arguments, and errors avoided because they are seen and understood. Professor Faraday, in a lecture on "Mental Education," delivered not long since at the Royal Institution, fully confirms Mr. Harding's thesis; he says—"The *self education*," and the remark applies with equal justice to those who are receiving instruction from others, "to which a man should be stimulated by the desire to improve his judgment, requires no blind dependance upon the dogmas of others, but is commended to him by the suggestions and dictates of his own common sense." This is the key-stone of Mr. Harding's theory of instruction, both in his "Guide" and "Lessons."

We are living at a period when education has become an all-engrossing matter of thought and discussion; schools are everywhere springing up for teaching not only elementary knowledge in things commonly learned, but they aim at a certain proficiency in the arts and sciences. Vast multitudes of the humbler classes are thirsting for information, and are acquiring it to an extent which bids fair to outstrip those who possess greater means than themselves, so that soon it may no longer be a problem as to which class of society is the better educated, the master or his servant. A knowledge of Art seems to be essential in our age to both; and by "Art" we do not intend to limit the term to painting, sculpture, engraving, and architecture, for it really includes almost everything that issues from the manufactory or workshop. "No shop or warehouse," writes Mr. Harding, "is entered to purchase the necessities or conveniences of life, be they what they may, but

we encourage the application of good or bad Art. By our selection we either aid the national progress towards an elevated taste in every department, arrest its progress, or turn back the current, and in so doing affect the national welfare. Hence, there is hardly a day when every individual in the kingdom, of whatever rank, whose choice may not be either a general benefit or a positive evil." It is therefore quite clear that a theoretical, if not a practical, knowledge of the principles of Art should be universally acquired, and such ought not to be regarded merely as an elegant accomplishment, fit only for people of condition; unfortunately this class, as a class, perhaps know the least about it, when they ought to be the best acquainted with what is really good, for it is from them that Art of every kind receives its chief support, and it will never reach a high standard of excellence till felt and estimated as it ought to be. "If education in the artificer be necessary to the production of objects of beauty, it is equally required for their just appreciation."

Here then is the point to which the author of the volume before us would direct the attention, while he argues for the universality of Art-education, as a national benefit. The first step towards this point is to secure teachers able properly to instruct others. Herein at present lies our deficiency, notwithstanding all we hear and read of our schools, institutions, and the other means and appliances of instruction; and until we have advanced so far, pupils, of whatever grade, will still flounder on in the depths of ignorance and error, the blind will be leaders of the blind. "Whether," we are quoting Mr. Harding's words—words as true as they are well expressed—"we are to reap the advantages I have but feebly described, whether the mind of our youth morally, intellectually, and socially, is to be beneficially influenced, whether tasteful manufactures are to be encouraged, whether the nation is to profit in honour and wealth, is a question which hangs on the ability of the teachers of Art throughout the kingdom. They have now a noble duty to perform, one worthy of their best efforts, early and properly to prepare themselves for its efficient discharge. The youth of to-day must be the men and women of a few years hence. To their judgment, their rejection or approval, the Art of this country must be in every shape submitted. On them depends its prosperity; whether it shall advance or retrograde. All the commercial advantages, national wealth, and honour, which may spring from it, hang on the conditions of our youth having a real knowledge of Art or being utterly ignorant of it. It is in vain that in our Schools of Design, or in our Art Academies the wealth of talent be evoked if there be none to heed, none to appreciate."

The "Introductory Chapter" of the "Guide," from which all the passages we have quoted are taken, is full of sound and judicious remarks; we wish we could find room for more of them. The volume itself is of a practical character, scarcely admitting of extracts:—it explains his system of teaching, which is chiefly by models, of which numerous diagrams are given, as well as of a variety of ordinary objects, and of landscapes, buildings, &c. The text, often by means of question and answer, refers to these, and to the illustrations in the "Lessons on Art," for the latter work is indispensable to the use of the "Guide and Companion." We can only add to this, that every teacher, and all who would learn not to draw merely, but to understand Art theoretically, should study this admirable book of instruction; we believe it to be, without any exception, most valuable, and that Mr. Harding well deserves the thanks of the public for placing such a "ladder to learning" within its reach.

THE BRITISH ANGLER'S MANUAL. By T. C. HOFLAND. A new edition, revised and enlarged, by E. JESSE, Esq. Published by H. G. BOHN, London.

The name of the painter Hofland is honoured by many, as it ought to be, for he was one of the artists of our earlier school who did good service to the Arts, and was a worthy member of the profession. As a landscape-painter he was eminent in his day; and even now, his pictures are valuable for accuracy and truth. He loved the scenery of his native land, and helped to make it famous. He was, moreover, a devout disciple of old Isaac; and in this book he conveyed to his followers the results of his long and large experience in either Art. Some of the best efforts of his pencil are here engraved; while it is full of information of very great value to all who love the "gentle craft," and whose "idle time, not idly spent," is passed beside the pleasant rivers he pictures with his pencil, and describes with his pen. The illustrations of this volume are very numerous; many of them are steel-engravings; others are engraved on wood; and all are excellent,—not alone in reference to design and execution, but as guides to the most graceful "bits" of land and water which border the best of British lakes and rivers. It has been our lot more than once to throw a fly by Hofland's side, and by the influence of his counsel; and we may well bear testimony to his skill; no pupil ever had a better master; his society was especially agreeable; he had lived much with all orders and classes, was full of anecdote, and his instructions were always judiciously blended with facts; so that no day passed with him could have been other than pleasant and profitable.

Mr. Jesse has added many notes to this new edition. These are useful, and in several instances, original and thoughtful. Mr. Jesse is himself an angler; not, however, an authority: for instance, he persists in believing gentles, and not red-worms, to be the best bait for gudgeons on the Thames. He is a lover of nature, and all he does is consequently of value.

THE COMING ERA OF PRACTICAL REFORM. By JAMES SILK BUCKINGHAM. Published by PARTRIDGE, OAKEY, & Co., London.

It is the duty of all workers for the press to offer comments upon any production of this gentleman, so long a fellow-labourer, whose efforts have ever been directed, judiciously, honourably, and energetically, to the reformation of social abuses. Mr. Buckingham has lived to see many of his suggestions practically carried out, which, when he promulgated them, were deemed visionary or worse; and it is beyond doubt, that the present position of East India commerce is mainly the result of his untiring exertions. He has been the subject of much praise and of much abuse; but a very large portion of society regard him with consideration and respect, as one of those enlightened men who, living somewhat in advance of their age, must expect for a very long period to address the deaf and the blind; whose eyes and ears, however, will be opened to conviction. In this volume he has treated very many topics,—those which concern the India trade, and the temperance movement being the chief. The title "practical *reform*" is to be taken in its extended and not its limited sense. In all the subjects upon which he comments, he exhibits a sound and fertile mind, and gives undoubted evidence that his heart is deeply interested in the welfare of his fellow-men. The book is prefaced by a very interesting autobiography; and, although we hope this is by no means the last of his literary works, we may accept it as a rare and valuable legacy to the future.

THE MEETING OF WELLINGTON AND BLUCHER, AT LA BELLE ALLIANCE. Painted by T. BARKER, Engraved by C. LEWIS. Published by LEGGATT & HAYWARD, London.

This is in all respects a remarkable print, and we are not surprised at the very large popularity to which it has already attained; it may not be a work of Art of the highest order, yet as a picture it is by no means without considerable merit, and as an engraving it is unquestionably good. But its advantage is that it appeals at once to the comprehension and the sympathy of the many; it records an incident in which every British subject is interested. It is, moreover, an assemblage of portraits of persons who will live for ever in the affections of the people; and it is a striking and touching memorial of one of the most eventful incidents of the great war of Europe. These facts are quite sufficient to account for the success of the engraving.

CARDINAL WISEMAN. Engraved by G. R. WARD, from the picture by J. R. HERBERT, R.A. Published by the Engraver, 31, Fitzroy Square, London.

The original painting of this half-length portrait is in the Roman Catholic College at Oscott, and, we believe, was painted for that edifice. The artist has been most successful in catching the peculiar expression of the features of his Eminence, in which certain qualities, not usually allied with mental endowments, predominate over a considerable amount of the intelligence and talent, which all know the Cardinal to possess: the countenance indicates more of the *flesh* than of the *spirit*. But the richness of the sacerdotal costume, and the appropriate accessories introduced by the painter, assist to make up a valuable picture of its class. Mr. Ward's engraving is in the best style of mezzotinto and stipple, delicate yet forcible. We have seen many clever prints executed by him, but none that surpasses this.

THE FIGHT FOR THE STANDARD. Painted by R. ANSDELL; Engraved by H. T. RYALL. Published by HERING & REMINGTON.

This is a brilliant print; the engraving is excellent, from the *burin* of an artist who is unsurpassed in freedom and force, and whose style is admirably suited for a work of this description. The subject describes one of the most striking and characteristic incidents of the war. It is just now the fashion to forget rather than to remember them. May we never have cause to be reminded of such heroisms as examples for the future! Few artists have ever painted horses in action so well as Mr. Ansdell; he is a thorough master of all the "points" of the animal, and knows well how to make a picture. The management of this difficult subject exhibits consummate skill. Its publication is in all respects creditable to Messrs. Hering & Remington.

HAND-BOOK FOR TRAVELLERS IN IRELAND. Fourth Edition. By JAMES FRASER. Published by JAMES MCGLASHAN, Dublin.

We are more familiar than most travellers can be with this book, and can bear the strongest testimony to its accuracy and consequent value. It is singularly well digested and skilfully arranged, insomuch that the tourist may at once find the information he requires, and that information comprises almost all he needs as to the condition of the country, its statistics, roads, hotels, steamboats, distances, cars, railways, and so forth, together with much interesting traditionary lore, and valuable historic incidents. It is, moreover, abundantly illustrated with coloured maps. In brief, we know of no book of the class more perfect than this, revised as it is up to the autumn of 1854. During our own travels in Ireland we have invariably found in Mr. Fraser an intelligent and unerring guide; we have tested him in many hundred places, and always with increased confidence in his authority. We may therefore strongly recommend this improved volume as the constant companion and counsellor of every tourist in a country at once the most original, instructive, and interesting of Europe, where every stranger is sure of enjoyment and security, wander where he will.

NOTES ON THE NIMBUS. By GILBERT F. FRENCH. Bolton. Printed for private circulation.

In this little treatise on the "nimbus" or glory, which in Christian Art surrounds the head of God and the Saviour, the author claims for it an origin and interpretation different from those usually attributed to it, and has extended its application to the banners used in the Crusades, in which it has never before been understood to have been used. The nimbus, it is certain, was adopted as a sacred symbol in early Christian Art, and examples of it have been found in the Roman catacombs of the sixth century; but it cannot be said to have originated here, as it is known to have been employed by early Pagan nations as symbolical of divine and human power. The essay is illustrated with many woodcuts, derived from early Art, as to which the hypotheses of the author are founded on strong probability. The essay will be useful to painters of sacred history, as references to works on similar subjects are numerous. There are certain proprieties to be observed in the attribution of the nimbus, which are continually outraged, not less in modern than they have been in ancient Art. But the subject is not only interesting to artists, it is also interesting to archæologists, and the author, with much modesty, *presents*, does not publish, his work, in the hope of calling attention to the subject, although we do not think that it can be brought forward in any more agreeable form.

GILLINGHAM, KENT. Printed in Chromolithography by M. & N. HANHART, from the Picture by W. MULLER.

The broad and dashing pencilling of that very clever artist, the late W. Muller, is here admirably copied, and the colouring is as brilliant as if taken from his own palette. The scene is a very simple one, a few cottages, the tower of the village church, with some trees for the distance, and a brook with children fishing for a foreground; but the materials compose into a most picturesque subject. Chromolithographic prints are now becoming so numerous, and have reached so high a degree of excellence—and we have never seen a better than this—that they will soon become formidable rivals to engravings, except those of a superior class.

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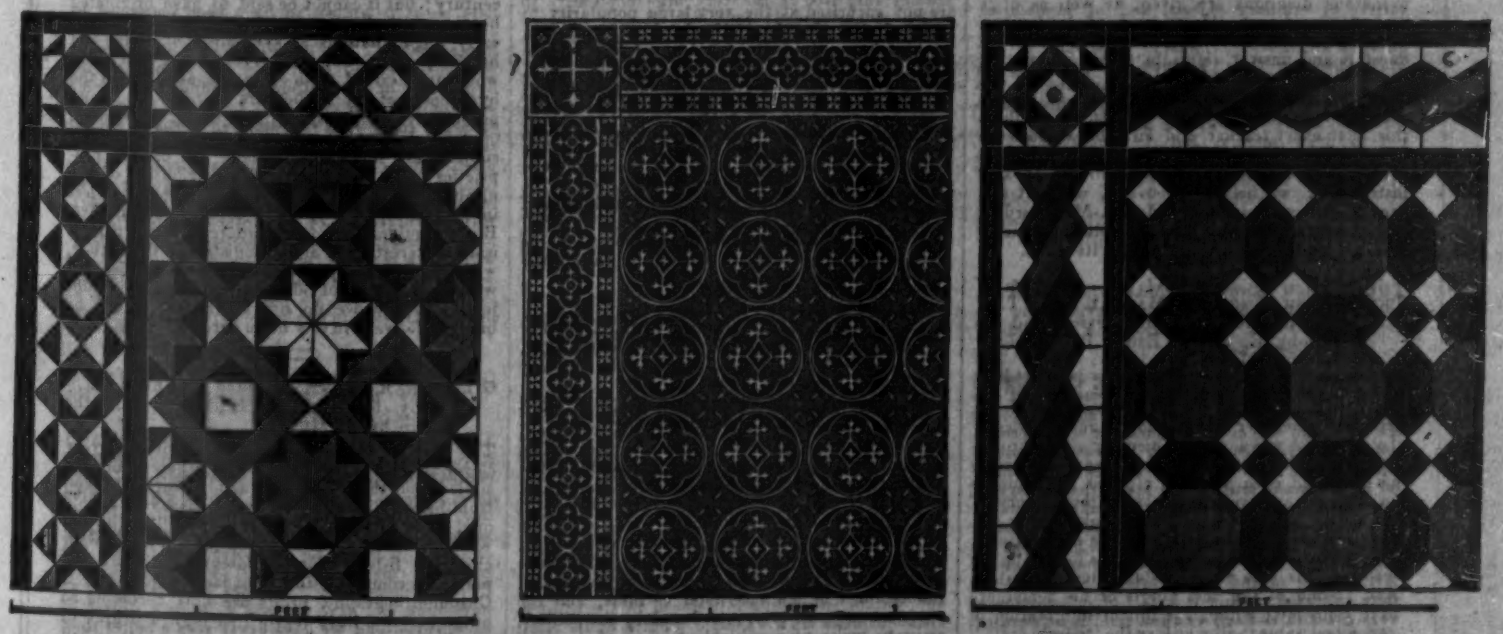

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